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LOOMIS'S PROGRESSIVE



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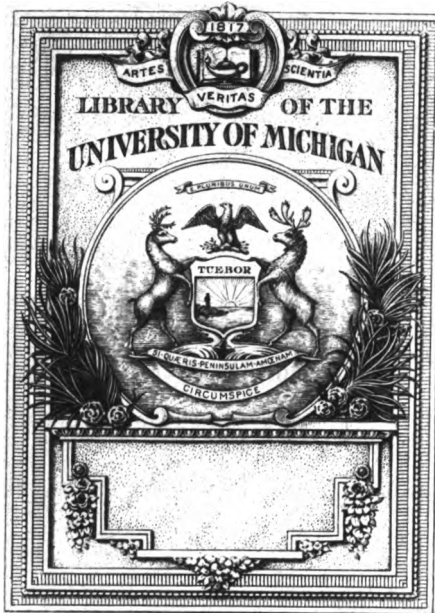
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REVISED EDITION

WILSON BLAKEMAN & COMPANY

NEW YORK

30



THE GIFT OF
James H. Russell

PROGRESSIVE
MUSIC LESSONS

A COURSE OF INSTRUCTION

PREPARED FOR THE USE OF

PUBLIC SCHOOLS

REVISED FROM "FIRST STEPS IN MUSIC"

FOURTH BOOK

BY GEORGE B. LOOMIS

2436
243678

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PREFACE.

It is now four years since the first book of this series was given to the public. A great portion of that time has been occupied in procuring suitable words, composing, selecting, and arranging music for the series.

In the method as here presented, no effort has been made to make musical acrobats, for, as a teacher recently said, "Pupils may be taught to skip from tone to tone with facility, when, if you write them a simple lesson with a rhythmic movement, they cannot *move* without aid."

From the chromatic scale, as presented, is developed the order of scale intervals, and while it is not in the usual order of presentation, it seems to us a natural and logical development. The theory of transposition of the scale naturally succeeds this, though in practice and representation it is a matter with which the pupils have long been familiar. Three-part singing follows, in the practice of which the boys can take the lower part. The last chapter treats of the classification of voices, and in representing and naming the great scale of tones and vocal compass, a diagram of the key-board of a piano or organ is introduced.

Among the pupils for whom this book is intended, there will be so few whose voices have changed as to make it unnecessary to have much music arranged for mixed voices, yet enough is given to enable them to understand the principle, and by the presentation of which topic so complete and comprehensive a view of the subject is given as to enable those pupils who pass through the series to take up understandingly any of the vocal compositions of the great masters.

The aim of this series is to extend through the primary and intermediate or grammar school grades, beyond which a large majority of the pupils do not go.

While we do not claim for music undue attention, we deem it of sufficient importance to claim for it twenty minutes of the three hundred given daily to school-work, and *this by the regular teacher*. The teacher should seek to secure *individual* results in this as in other branches, as the only means by which all may acquire independence. Many go through the world songless, because, having been unsuccessful in their first attempt, they have been made to believe that they could not learn to sing. Their great-grandfather was no singer, and their grandmother could not sing, and their parents are not singers, and therefore song has become one of the lost arts to them. Away with such nonsense, and encourage the children to break forth into singing.

Attention is called to the high order of music from the best masters, which is calculated not only to develop the knowledge and skill of the pupil in its performance, but also to cultivate the taste, and lead to a desire to explore those rich fields of musical lore which have been, save to the few, comparatively unknown.

Music unaided speaks no definite language, but lends to poetry additional force and beauty, and it is therefore important that words should be more than mere doggerel. The words of this series have nearly all been written or translated expressly for it, and are therefore **COPYRIGHT PROPERTY**, and we do not hesitate to call attention to their general educational character.

The series is sent forth in the hope that it may contribute its mite to the cause of symmetrical and universal education.

INDIANAPOLIS, IND., June, 1878.

GEO. B. LOOMIS.

PREFACE TO REVISED EDITION.

EIGHT years of busy work in the school-room, since No. 3 was revised, and a year of release from such work, have given added experience, and thereby better preparation, and also the much desired opportunity to revise this fourth book of the series. The introduction of three-part music much earlier in the book, the better arrangement of transpositions for school study and practice, the more frequent use of the base clef with a simple base for boys, and the addition of a good number of attractive songs, both sacred and secular, it is believed will make the book much more desirable and serviceable.

INDIANAPOLIS, IND., March, 1886.

Gift
JH Russell
6-22-33

Transfer to
Music
7-27-05

FIRST STEPS IN MUSIC.

FOURTH BOOK.

CHAPTER I.

BEFORE continuing the subject introduced in the closing chapters of Book No. 3, it will be profitable for us to take a brief retrospective view of the topics considered in that book, following the summary given on pages 4 and 5. These are the pause, the slur, marks of repetition, different keys and signatures, movement-words, force-words and signs, dotted notes, method of indicating different kinds and varieties of measures, relative and absolute pitch, their names and clefs, and, lastly, the introduction of intermediate tones, three of which are brought out.

The practice of writing music with care, and singing from what is written, is earnestly recommended as a means of enabling pupils to read music with greater ease and rapidity, and become familiar with its signs.

The teacher may sing, or call upon a single pupil to sing some exercise, tone by tone, which the remainder may represent on their slates, or, a pupil may go to the board and represent what is sung, the work being subject to the criticisms of the remainder. Some verse of poetry of simple form, which they have never seen set to music, may be given, and they asked to try at some time when away from school to write or compose some suitable melody for it. Song seems to be as universal as speech, and whereas in language we give our pupils lessons in reading, writing, and composing simple sentences, and gradually proceed to that which is more difficult, so it seems to us our musical training may and should proceed. Proceeding thus, three things are clearly indicated to us as desirable to be accomplished, viz.: to enable the pupil to read music readily at sight, to write or represent correctly that which is slowly sung or played, and to give musical expression to his feelings, or express musically the feelings of others as indicated in poetry.

The subject of relative and absolute pitch should be frequently reviewed by singing, and calling upon the pupils to give the relative and absolute pitch-names of the tones sung, remembering to give them, with the aid of a tuning-fork, some definite pitch, as C, from which to take their bearings.

In addition to this, the pupils should learn by what degree of either staff any absolute pitch is represented.

The relative and absolute pitch-names and places in the key of C are indicated on the three staves below, with the different clefs.

No. 1.

G, OR TREBLE CLEF. C, OR TENOR CLEF. F, OR BASS CLEF.

Absolute. C D E F, etc. G A B C D E F G A B C D, etc. G A B C D E F G A B C, etc.
Relative. 1 2 3, etc. 1 2 3 4 5 6 7 1 2, etc. 1 2 3 4 5 6 7 1 2, etc.

This subject is more definitely considered on pages 200 and 201.

MUSICAL CHARACTERS AND SIGNS

FOR QUESTIONING PUPILS IN EXAMINATION.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	
32	33	34	35	36	37	38	39	40							
41	42	43	44	45	46	47	48	49	50	51	52				
<i>D. C.</i>	<i>D. S.</i>	<i>Fine.</i>	<i>ff</i>	<i>f</i>	<i>mf</i>	<i>m</i>	<i>mp</i>	<i>p</i>	<i>pp</i>						
53	54	55	56	57	58	59	60								
<i>cres.</i>	<i>dim.</i>	<i>rit.</i>	<i>Adagio.</i>	<i>Andante.</i>	<i>Moderato.</i>	<i>Allegretto.</i>	<i>Allegro.</i>								

As pupils progress in their ability to read music, it is to be expected that the exercises and songs will contain added difficulties. This will make more apparent the importance of care in keeping in time and tune, and in singing with expression and *just as written* the many beautiful songs which the book contains.

In singing with expression and to the edification of those who hear, it is of the utmost importance that the words sung be correctly enunciated and pronounced.

Here are classes of words used in music which are not infrequently mispronounced :

Words ending in *le*, as *able*, *apple*, *cradle*, *little*, *people*, etc., mispronounced *abul*, *appul*, *cradul*, *littul*, *peopul*, etc. ; cheerily, happily, merrily, etc., mispronounced *cher-rully*, *happully*, *merrully*, etc. The substitution of short *u* for short *i* is quite frequent in such words as *charity*, *purity*, *simplicity*, *policy*, *aspiration*, *supplication*, etc. ; also of long for short *i* in such words as *divine*, *direct*, etc. Words ending in *ten* drop the *t* sound when spoken or sung *quickly*, but when *prolonged* it should be retained.

This brief mention of so important a subject is all that space can be given for here, but sufficient to lead those who use this book to be thoughtful on the subject, and so, by observing these things, avoid the criticism to which not a few good singers subject themselves by ignoring them.

Continuing now the introduction of intermediate tones as presented in Book No. 3, the teacher may ask the pupils to sing somewhat as follows : 1, 2, sharp-1, 2, 3, sharp-2, 3, 4, sharp-3 (here the pupils will remember that 3 and 4 are too near each other to sing an intermediate tone), 4, 5, sharp-4, 5, 6, and now sing a tone between 5 and 6, which they are ready to name *sharp-five* or *flat-six*. To *sharp-five* we sing the syllable *is* (see), and to *flat-six* we sing the syllable *le* (lay). This tone is more frequently sung as *sharp-five* than as *flat-six*. In whatever connection it may occur, when we sing it we need to think of it in its relation to *five* and *six*.

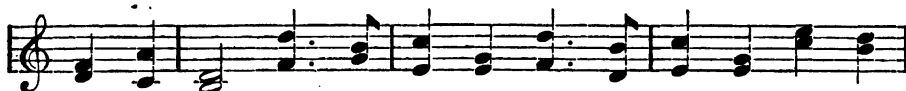
No. 2.



PRAISE THE LORD. (Devotional.)



1. Praise the Lord, when blush - ing morn - ing Wakes the bles - soms
 2. Praise the Lord, when ear - ly breez - es Come so fra - grant
 3. Praise the Lord, and may His bless - ing Guide us in the



fresh with dew; Praise Him, when re - vived cre - a - tion Beams with
 from the flow'rs; Praise, thou wil - low by the brook-side, Praise, ye
 way of truth; Keep our feet from paths of er - ror, Make us



beau - ties fair and new; Beams with beau - ties fair and new.
 birds a - mong the bow'ers; Praise, ye birds a - mong the bow'rs.
 ho - ly in our youth; Make us ho - ly in our youth.

No. 3.

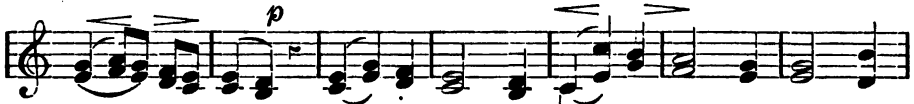


EVENING THOUGHTS.

R. L. D.

p Andante.

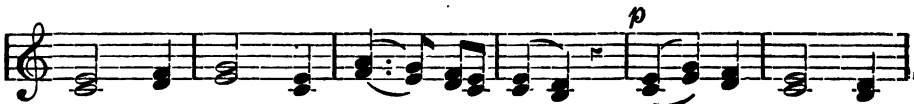
1. Thee to cher - ish, that is liv - ing, Thee to own is
 2. Ah, the si - lent night is lone - ly When with - out Thy
 3. Keep me, Lord, a - wake or sleep - ing, Safe from e - vil



sweet re - pose; And to Thee my whole heart giv - ing, Trust - ing -
 lov - ing grace; Sweet - ly sleeps the just man on - ly, For in
 close to Thee; On Thy - self my bur - den heap - ing, Cam - est



ly my eye - lids close. Drink - ing, ere I sink in alu - ber,
 him guilt holds no place. Ho - ly peace com - mands the pil - low,
 Thou to set me free, That my soul un - til its part - ing,



From Thy foun - tain, Lord, so clear, Sor - rows ne'er my
 When the soul with vir - tue beams; Guilt - y con - science
 With Thy Spir - it might be blest, That in life Thy



rest en - cum - ber, And my nights are nev - er dream.
 rides the bil - low, Toss'd a - bout by troub - led dreams.
 ser - vant start - ing, I might find e - ter - nal rest.

No. 4.



AFTER LABOR.

AUBER.

Allegretto.

1. The swift not al - ways win the race, Nor doth the vic - t'ry
2. And day by day some lit - tle things Will wait for thee to
3. Thou hast not long to la - bor thus, And songs may well be
4. Then look - ing back up - on thy love, Thy one re - gret shall



fall.... To strength a - lone, but oft - en - times To
do;.... So day by day thy fail - ing strength Shall
guile... The wea - riest hours of one who works Be-
be..... That thou hast done no more for Him, Who



fee - ble ones and small. Fold not thy hands in wea - ri-
con - stant - ly re - new. Some low - ly ser - vice out of
neath his Mas - ter's smile. And when the ser - vice of thy
did so much for thee. And in the tem - ple of the



ness, Nor drop them in de - spair; 'Tis step by step, both
sight, May be thy des - tined lot; Thy gar - den may be
love Is end - ed and com - plete, 'Twill be for thee to
Lord, Set free from pain and care, The full re - pose of



sure and slow, We climb the high - est stair.....
small, but see That weeds de - face it not.....
take the rest To wea - ry ones so sweet.....
love shall be, In per - fect ser - vice there.....

CHAPTER II.

Passing to the tones *six* and *seven* we find on trial that it is not difficult to produce an intermediate tone which is named *sharp-six* or *flat-seven*, to which we sing the syllable *li* (le) or *se* (say). This tone is seldom used as *sharp-six*, but as *flat-seven* it is used more than any other intermediate tone save *sharp-four*, the reason for which will appear as we proceed. It is probable in singing some of the exercises or songs, that more practice may be needed on particular intermediate tones, which the teacher can easily direct.

No. 5.



No. 6.



FIELD - FLOWERS.

A. E. D.

G. B. L.

Allegretto.

- | | |
|---|----------------------------------|
| 1. What do the blue - bells whis - per, | Nod - ding their heads all day? |
| 2. Sometimes a brown bee flut - ters | Close to a clo - ver red, |
| 3. Sometimes a wandering zeph - yr, | Waft - ed from dis - tant skies, |
| 4. Would you not like to list - en, | Down in some qui - et dell, |



What do the blue - eyed grass - es	And the red clo - ver say?
And you can hear him hum - ming	What oth - er flowers have said.
Kiss - es the tall white dai - sies,	Then far a - way he flies.
To all the ten - der sto - ries	Lit - tle field - flowers could tell?



Thick as the stars of heav - en	Lit - tle field - flow - ers grow,
Poor lit - tle clo - ver list - ens,	Yields him her fra - grant breath;
Oh! how the snow - y dai - sies,	Sway as he light - ly goes,
Blue - bell and sweet white clo - ver,	Star - wort and dai - sy tall—



Sure - ly they talk to - geth - er,	Bend - ing their heads so low.
Soon he will tell the blue - bell	What the red clo - ver saith.
Seek - ing the sun - ny gar - dens,	Home of the blush - ing rose!
Oh, it would be de - light - ful	If we could hear them all!

No. 7.



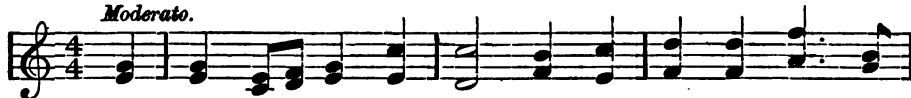
No. 8.



DOWN TIME'S SWIFT RIVER.

A. E. D.

R. M. STONE.

Moderato.

1. Down time's swift riv - er glid - ing, With hearts all light and
 2. We do not dread its bill - lows, The storms that o'er it
 3. Sail on - ward, fear be - guil - ing, O hearts of hap - py



free,..... The bright waves gai - ly rid - ing, Our
 sweep,.... Tho' bent like slen - der wil - lows Our
 youth!.... A - bove the stars are shin - ing, And



ves - sels near the sea..... We hear its deep voice
 tall masts seek the deep..... Be - yond the fierce com -
 God is love and truth.... Sail on, with firm en -



call - ing, And on its breast of foam, Now ris - ing
 mo - tion There lies a har - bor fair, And rough or
 deav - or To reach the hap - py shore, Then furl your



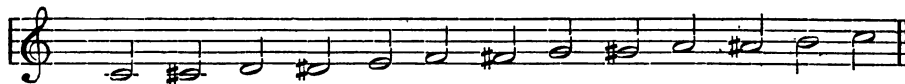
and now fall - ing, We see the white sails roam.
 calm the o - cean, We yet shall an - chor there.
 sails for - ev - er, To roam the seas no more.

CHAPTER III.

CONTINUING our investigations to the tones *seven* and *eight*, we shall find in our search for an intermediate tone that the result is the same as in Book 3, Chapter XII., when searching for one between *three* and *four*, viz.: that there is no intermediate tone between *seven* and *eight*. Representing or recording the result of our investigation of the scale and its five intermediate tones, it stands as follows when represented by the use of sharps:

No. 9.

ASCENDING SCALE.

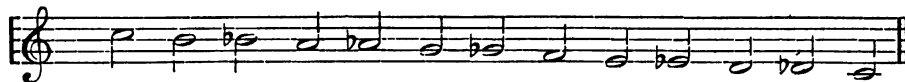


Scale names.	1, sharp-1,	2, sharp-2,	3,	4, sharp-4,	5, sharp-5,	6, sharp-6,	7,	8.					
Pitch names.	C,	C \sharp ,	D,	D \sharp ,	E,	F,	F \sharp ,	G,	G \sharp ,	A,	A \sharp ,	B,	C.
Syllables	Do,	di,	re,	ri,	mi,	fa,	fi,	sol,	si,	la,	li,	si,	do.
Pronounced.	Doe,	dee,	ray,	ree,	mee,	fah,	fee,	sole,	see,	lah,	lee,	see,	doe.

Or, as follows, represented by the use of flats:

No. 10.

DESCENDING SCALE.



Scale names.	8,	7, flat-7,	6, flat-6,	5, flat-5,	4,	3, flat-3,	2, flat-2,	1.					
Pitch names.	C,	B,	B \flat ,	A,	A \flat ,	G,	G \flat ,	F,	E,	E \flat ,	D,	D \flat ,	C.
Syllables.	Do,	si,	se,	la,	le,	sol,	se,	fa,	mi,	me,	re,	ra,	do.
Pronounced.	Doe,	see,	say,	lah,	lay,	sole,	say,	fah,	mee,	may,	ray,	rah,	doe.

Including the intermediate tones, how many tones in the scale? (Thirteen.) How many without them? (Eight.)

Formerly the intermediate tones were represented by notes of different colors, because of which the scale thus written is called the **CHROMATIC SCALE**; Chromatic meaning color.

The scale, exclusive of chromatic or intermediate tones, is called the **DIATONIC SCALE**; Diatonic meaning from *tone to tone*. *How many tones in the Diatonic scale?*

(Eight.) *How many tones in the Chromatic scale?* (Thirteen.) *Between what tones of the Diatonic scale are no intermediates or chromatic tones?* (Between three and four, and seven and eight.) *Why are there none between those?* (Because there is no room, or because of their closeness, or the nearness of their relation to each other.) (Observe here that the pupil should be led to give his own answer, based upon the result of his investigation, and if unable to give one that will show that he has grasped the principle involved, it is clear that the subject in his case has not been sufficiently elucidated.) The teacher sings the tones *one* and *two*, and asks: *In what respect did the tones differ?* (In pitch.) When two tones differ in pitch, such difference is called an INTERVAL. *What, then, is an interval?* (The difference in pitch between two tones.) The teacher might sing the tone *one* twice, and ask: *Was there an interval or not?* (There was not.) *Why?* (Because there was no difference of pitch.) The teacher sings *one* and *two*, and *one* and *eight*, and asks: *Were the intervals alike or different?* (Different.) *Which is the greater interval, from one to three, or one to eight?* (One to eight.) *Why?* (Because there is a greater difference of pitch.)

The teacher sings other tones with the view of leading the pupils to know and to say that intervals may be of different size or magnitude, or that some intervals may be smaller or larger than others. The teacher sings the tones *one* and *two*, and *one* and *sharp-one*, and asks: *Were the intervals the same or different?* (Different.) *Which was the larger?* (From *one* to *two*.) The larger interval from *one* to *two* is called a *step*, and the smaller interval from *one* to *sharp-one*, or from *sharp-one* to *two*, is called a *half-step*. *How many intervals in the Chromatic scale?* (Twelve.) *Are they alike or different?* (Alike.) (This last question can only be properly asked by the teacher, or answered by the pupils when by hearing the tones of the Chromatic scale they are satisfied that the intervals are all of the same magnitude.) *What are they called?* (Half-steps.) *How many intervals in the Diatonic scale?* (Seven.) *Of how many kinds?* (Two.) *What are they called?* (Steps and half-steps.) *Where do we find the half-steps?* (Between those tones where we find no intermediate tones.) *What tones are they?* (Three and four and seven and eight.) (As was said above, this conclusion should be reached by the observation of the pupils rather than by a dogmatic assertion of the fact on the part of the teacher. We have adopted this course merely as a brief outline to the teacher of the result to be reached rather than take the space necessary to fully develop the method. Experience teaches that this subject of scale-intervals is much more easily comprehended than has ordinarily been supposed, especially if we attempt the analysis of it in the only true way, through the sense of hearing.)

The teacher might ask the pupil to observe whether the scale is sung right or wrong, and sing F-sharp instead of F, or B-flat instead of B, to which the pupils will object by saying that F-sharp is *too high* for *four*, and B-flat *too low* for *seven*, leading to the conclusion that we must not only have seven intervals in the scale, *but that they must follow each other in a certain order.*

This order of intervals, which we have discovered in the scale, may be represented to the eye upon the staff in connection with the Chromatic scale as follows :

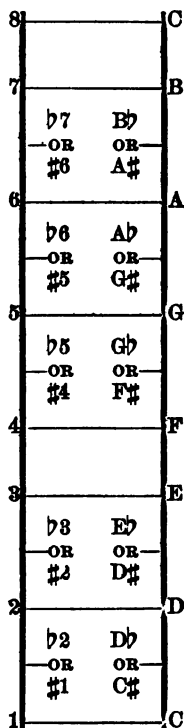
No. 11.



Or, since the word scale is derived from the Latin word *scala*, signifying a *ladder*, the scales and their intervals may be represented by the following diagrams :

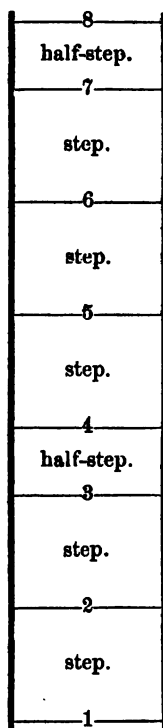
No. 12.

DIAGRAM
OF
CHROMATIC SCALE.



No. 13.

DIAGRAM
OF
DIATONIC SCALE.



CHAPTER IV.

THE teacher may write on the board, or sing from the book, the following exercise, calling the attention of the pupils to anything which they may observe of a peculiar nature in the sound in it.

No. 14.



We may also take an exercise of quicker movement, and observing the change between the first and last part, we shall be led to the conclusion that the difference between the two parts is as great as if the movement were slower.

No. 16.



In attempting to describe in what the difference between the music of a joyful and sorrowful character consists, they have doubtless observed that the cheerful begins and ends with *eight* and the sad with *six*. We might further write and sing the scale beginning with *one* and with *six* and observe if the same difference exists.

No. 17.



Syllables. Do, re, mi, fa, sol, la, si, do, si do, sol, fa, mi, re, do.

No. 18.



Syllables. La, si, do, re, mi, fa, sol, la, sol, fa, mi, re, do, si, la.

The scale beginning with one we may call what? Cheerful scale. Beginning with six? Sad scale. The names express the peculiar characteristics of each scale, but it is customary to call the first scale the MAJOR scale, and the second the MINOR scale. With what pitch does the Major scale begin? C. The Minor scale? A. In considering the Minor apart from the Major scale, we designate the tones by the names, as, one, two, three, etc. Various questions may be asked upon each scale, as: What is the pitch of one of the Minor scale? A. A is what tone of the Major scale? Six. Four of the Major scale is what tone of the Minor scale? Six. F of the Major scale is what of the Minor? F. One of the Major scale is what tone of the Minor? Three. Two is what tone? Four. Three is what tone? Five. Because of the correspondence, parallelism, or relation between Major and Minor scales, they are called related or parallel scales. What is the relative or parallel Minor scale to the C Major scale? A Minor. What is the relative Major scale to the A Minor scale? C Major. In what scale is most music now written? Major. Formerly, or when letters were first applied as names of absolute pitch, Minor music was most sung, and the pitch A taken as one of the Minor scale, which explains what was referred to on page 119, third book.

The following exercise may now be sung :

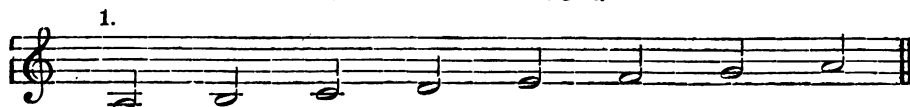
No. 19.



Sing with care the exercise, and observe the places marked 1, 2, 3, and 4. Sing G in all of them, and then G-sharp, and ask which seems to sound most pleasant, G or G-sharp? G-sharp at 1, 3, and 4, and G at 2. *In what scale is the exercise?* Minor. Sometimes G is sung as seven, and sometimes G-sharp. The Minor scale is also sometimes sung with F-sharp as six. These three forms of the Minor scale may now be represented with the names given to each.

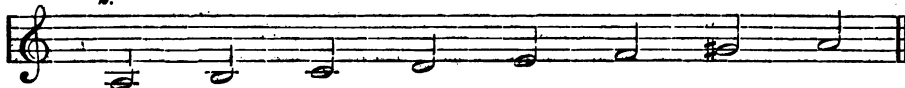
No. 20.

NATURAL MINOR.

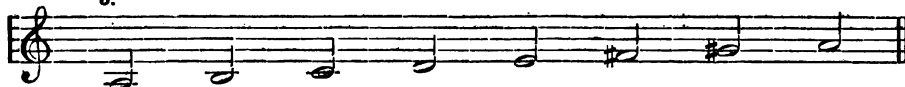


No. 21.
2.

HARMONIC MINOR.

No. 22.
8.

MELODIC MINOR.



An examination into the order of intervals in each scale will show that the order is the same in each to *five*, and is from *one* to *two* a step, *two* to *three* a half-step, *three* to *four* a step, *four* to *five* a step; then the intervals in the Natural Minor are from *five* to *six* a half-step, from *six* to *seven* a step, from *seven* to *eight* a step; in the Harmonic scale, from *five* to *six* a half-step, from *six* to *seven* a step and a half, from *seven* to *eight* a half-step; and in the Melodic, from *five* to *six* a step, from *six* to *seven* a step, and from *seven* to *eight* a half-step.

No. 23.



How many scales have we now learned? Three. What are their names? Major, Minor, and Chromatic. Let the pupils represent the scales upon their slates, giving scale and pitch-names and intervals in their proper order. The reason for the particular order of intervals required in the scale can no more be given than for thousands of mysteries about us which science has for thousands of years vainly attempted to unravel. So far as the scale is concerned, we may be satisfied by saying it sounds better when sung with the intervals in a certain order.

TO ONE AT REST.

A. E. D.

Andante.

1. Our hearts are weak and sad - ly fal - ter, When
 2. At ev - 'ry turn of life how lone - ly, With -
 3. And yet, O soul be - loved, no lon - ger We



at the eve - ning prayer, We kneel be - side the house - hold
 out thy voice it seems! A - las! we now may hear it
 ask thy com - ing back! Our hearts are grow - ing calm - er,



al - tar, And miss thy plead - ing there.
 on - ly In our deep mid - night dreams.
 strong - er, To fol - low in thy track.

4. The Friend divine who now doth chasten
 With pangs of anguish sore,
 We know doth love, and soon will hasten
 To ope the heavenly door.

5. His ways will bring us safely, surely
 To the eternal shore,
 Where we shall worship Him securely
 Thence to go out no more.

CHAPTER V.

THE subject of three-part singing might have been introduced earlier in the course, but in our judgment the gain in independence acquired by extended two-part practice, together with more correct intonation, will make the introduction of the subject here so easy and pleasant as to compensate for any delay.

In arranging voices for three-part singing it will be better generally to have the *boys* sing the lower part, though it will be found that some boys can sing the higher quite as easily.

In order to succeed in this as in two-part singing, only to a greater degree, pupils must have become so independent in singing as not to be led from their part by either of the other parts.

Proceeding to the work, the school may be divided into three divisions, numbered respectively *first*, *second*, and *third*. The teacher calls upon the first division to sing *one*, the second, *two*, and the third, *three*, and then the three simultaneously, being careful that each division sings the tone assigned it.

Two or more tones differing in pitch, heard simultaneously, are called a CHORD.

The conclusion will be that the tones *one*, *two*, and *three*, constituting the chord now sung, do not sound pleasantly when heard together. The teacher may proceed in like manner to introduce different chords, as, *one*, *two*, and *four*; *one*, *two*, and *five*; *one*, *three*, and *four*; *one*, *three*, and *five*; the last chord being the first one that pleases. When chords are *pleasant*, they are called CONCORDS, or CONSONANT CHORDS; when *unpleasant*, DISCORDS, or DISSONANT CHORDS. The subject of the formation of chords may proceed further under the direction of the teacher according to the plan suggested above.

In actual practice, however, we shall find that so far as regularity in the combination of tone-pitches or of tones constituting different chords is concerned, it will be liable to be broken in upon frequently. Frequently, in three-part singing, one part continues the same pitch through several successive chords, while the other parts change more or less, and then this is changed to some other part. What we need, however, is to follow carefully the part which we sing, being careful that our tone pitches are correct. The addition of the third part leads us into a new field where we shall find some beautiful flowers of song, if we will but have the patience to analyze their beauty by becoming familiar with them.

Here follow exercises and songs beginning with the simplest tone combinations in three parts and going on to more difficult.

No. 24.



No. 25.

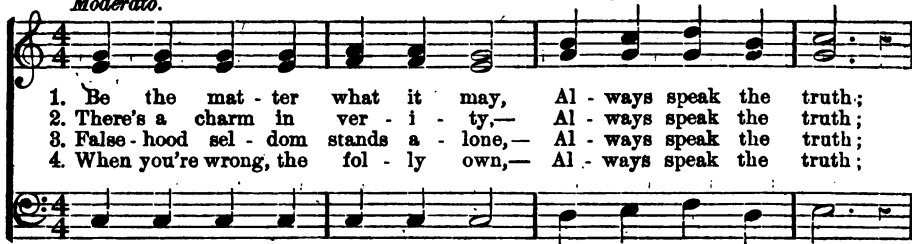


For ease in reading, it will be better to use two staves, having the first and second soprano on the *upper* staff, and the alto on the *lower*; or the *base* staff may be used for the lower, and the parts named soprano, alto, and base. Remember the order of relative and absolute pitches represented by the base staff, as shown on page 4.

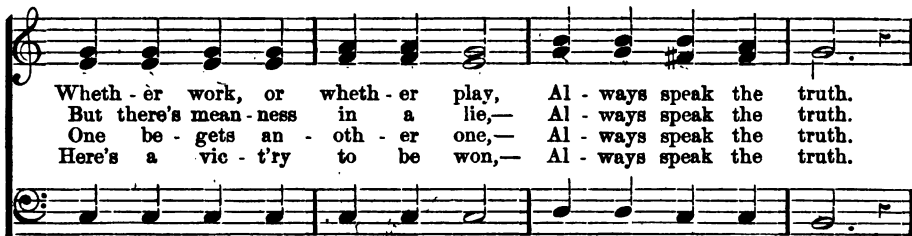
No. 26.



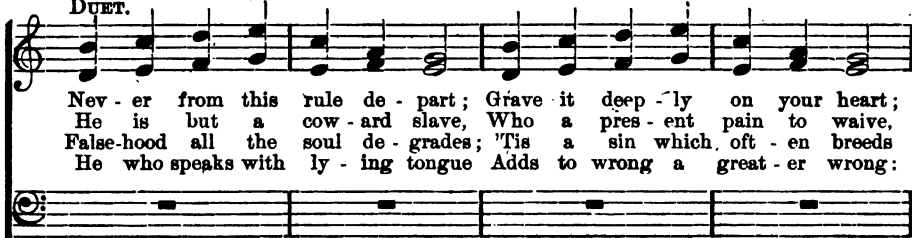
ALWAYS SPEAK THE TRUTH.

Moderato.


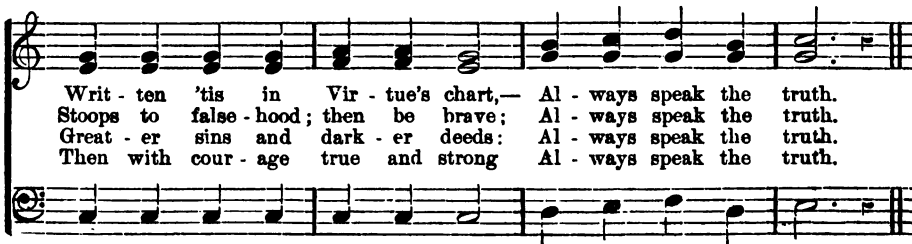
1. Be the mat - ter what it may, Al - ways speak the truth;
 2. There's a charm in ver - i - ty,— Al - ways speak the truth;
 3. False - hood sel - dom stands a - lone,— Al - ways speak the truth;
 4. When you're wrong, the fol - ly own,— Al - ways speak the truth;



Wheth - er work, or wheth - er play, Al - ways speak the truth.
 But there's mean - ness in a lie,— Al - ways speak the truth.
 One be - gets an - oth - er one,— Al - ways speak the truth.
 Here's a vic - t'ry to be won,— Al - ways speak the truth.

DUET.


Nev - er from this rule de - part; Grave it deep - ly on your heart;
 He is but a cow - ard slave, Who a pres - ent pain to waive,
 False - hood all the soul de - grades; 'Tis a sin which oft - en breeds
 He who speaks with ly - ing tongue Adds to wrong a great - er wrong;

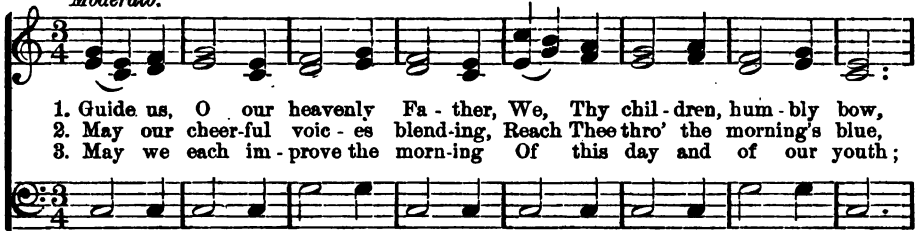


Writ - ten 'tis in Vir - tue's chart,— Al - ways speak the truth.
 Stoops to false - hood; then be brave; Al - ways speak the truth.
 Great - er sins and dark - er deeds: Al - ways speak the truth.
 Then with cour - age true and strong Al - ways speak the truth.

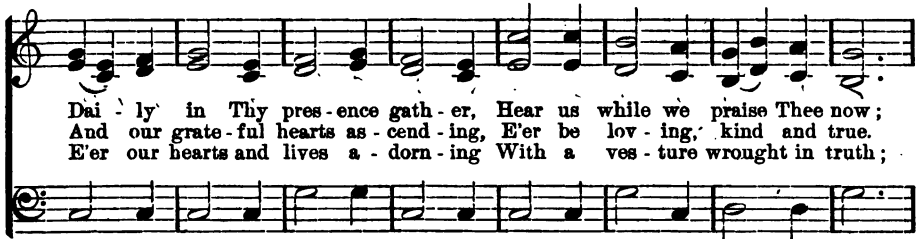
MORNING SONG. (Devotional.)

M. D. P.

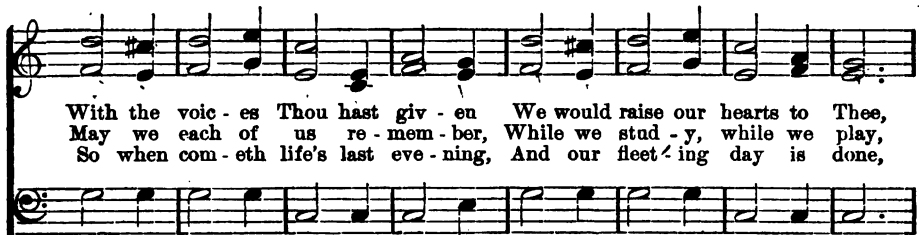
G. B. L.

Moderato.


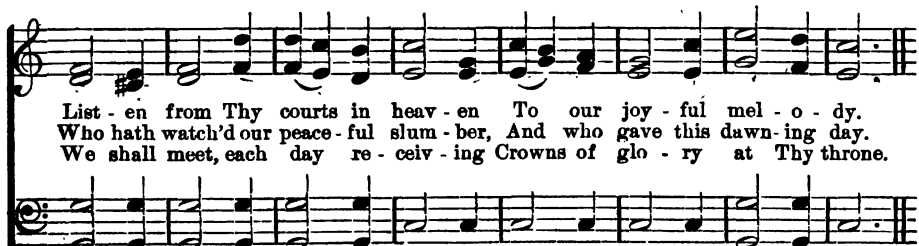
1. Guide us, O our heavenly Fa - ther, We, Thy chil - dren, hum - bly bow,
 2. May our cheer - ful voic - es blend - ing, Reach Thee thro' the morning's blue,
 3. May we each im - prove the morn - ing Of this day and of our youth;



Dai - ly in Thy pres - ence gath - er, Hear us while we praise Thee now;
 And our grate - ful hearts as - cend - ing, E'er be lov - ing, kind and true;
 E'er our hearts and lives a - dorn - ing With a ves - ture wrought in truth;



With the voic - es Thou hast giv - en We would raise our hearts to Thee,
 May we each of us re - mem - ber, While we stud - y, while we play,
 So when com - eth life's last eve - ning, And our fleet - ing day is done,



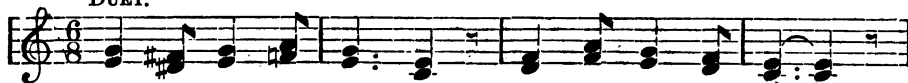
List - en from Thy courts in heav - en To our joy - ful mel - o - dy.
 Who hath watch'd our peace - ful slum - ber, And who gave this dawn - ing day.
 We shall meet, each day re - ceiv - ing Crowns of glo - ry at Thy throne.

NOTE.—In the last staff, voices may sing the upper tones if the lower are too low.

THE PRAIRIE CHILD.

A. E. D.
DUET.

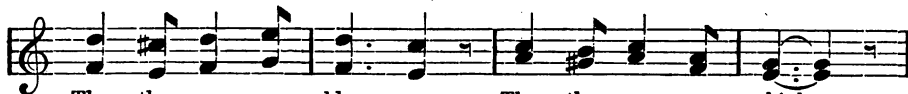
G. B. L.



1. Out up - on the prai - rie, Broad, and wild, and free,
 2. Out up - on the prai - rie, Oft - en do I stray,
 3. Out up - on the prai - rie, Does my fa - ther roam,



Stands my fa - ther's dwell - ing, There I love to be;
 Watch the lights and shad - ows Flit - ting o'er my way;
 With the night re - turn - ing Glad - ly to his home;

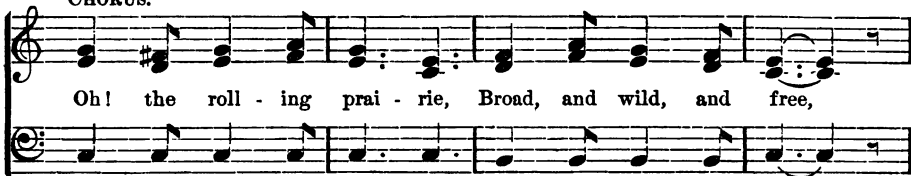


There the ro - ses blos - som, There the grass - es high,
 List - en to the in - sects Buzz - ing in the grass,
 Then I run to meet him, Kiss him o'er and o'er;



Bow their heads and whis - per, As the wind blows by.
 See them spring be - fore me, As I light - ly pass.
 Ev - 'ry night I love him Bet - ter than be - fore.

CHORUS.



Oh! the roll - ing prai - rie, Broad, and wild, and free,



Oh! the roll - ing prai - rie Is the home for me.

A LAMENT FOR SUMMER.

W. F. HEATH.

m

1. The beau-ti - ful sum-mer is pass-ing a - way, In... vain do we
 2. The beau-ti - ful sum-mer is pass-ing a - way, The... flow-ers that
 3. The beau-ti - ful sum-mer is pass-ing a - way, With its warm, ro - sy
 4. The sum-mer of life-time is pass-ing a - way, Oh,... then let us

p

mourn it, and long for its stay; The... ro - ses are dead, And the
 graced it, are gone to de - cay; Their per - fume is lost, And their
 sun - sets and calm morn-ing's gray; And.. win - ter is near, With its
 gath-er its fruits while we may; And when win-ter is nigh, Like the

swal-lows have fled; The... ro - ses are dead, And the swal-lows have
 dead leaves are toss'd; Their per - fume is lost, And their dead leaves are
 storms that we fear; And win - ter is near, With its storms that we
 swal-lows we'll fly; And when win-ter is nigh, Like the swal-lows we'll

f

fled, To their sun - shin - y home in the south they have sped.
 toss'd, With.. each pass - ing breeze to the pre - ma - ture frost.
 fear, And its long months of dark - ness so cold and so drear.
 fly To the home of our rest in the far - a - way sky.

BOY'S SKATING SONG.

From "Our Young Folks."

H. M. BUTLER.

DUET. *Allegro.*

- | | |
|---|-------------------------------------|
| 1. Out in the frost-y morning air, | Out on our glit-t'ring skates; |
| 2. Now for a straight heat, swift and far, | Now for a good mile race; |
| 3. Mer - ri - ly goes the Win - ter - time, | When the streams are frozen strong; |



Ho! for the riv - er's crys - tal glare, Who is the lag - gard that waits?
 Hey! how the thin sheets crack and jar Un - der-neath our light-ning pace.
 When skate-steel's ring and skaters' rhyme Are bent in a glee - ful song; The

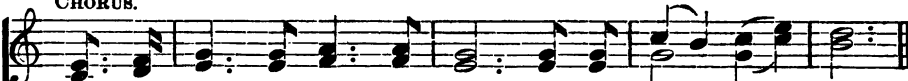


Keen is the north wind o - ver the plain, Keen as a hun - ter's blade; But
 Frost in our nos-trils—cold, tingling frost,— Frost on our way - ing hair; But
 drone may... doze by the chim-ney - side, And close to th' hearth-rug cling; But the



none in our dauntless skat-ing train Of his blust'ring blast is a - fraid.
 will - ing are we to pay the cost, In the skat-er's pleasures to share.
 wide - a - wake school-boy's joy and pride, Is the skat-er's song to.... sing.

CHORUS.



Then a - way, a - way, a - way O'er the crys - tal track;



BOY'S SKATING SONG.—Concluded.

DUET. ALTO.

On slip-pers of glit-t'ring steel, a-way! The ice may

2D SOPRANO.

bend and the ice may crack, The ice may bend and the

1ST SOPRANO.

ice may crack, The ice may bend and the ice may crack,

CHORUS.

We'll laugh in the face of all dan-ger to-day, We'll laugh, we'll
We'll laugh,

ff

laugh, we'll laugh, We'll laugh in the face of all dan-ger to-day.

CHAPTER VI.

THE point which we have now reached in our investigation is often considered one of the most knotty and incomprehensible ones to the learner of any in the science, but we hope, with the preparation which the course pursued thus far has given us, that the question at issue may not prove very vexatious.

A review of the scale, with regard to the relative and absolute pitch of tones and the order of intervals, would be proper. The teacher may now sing any familiar tune, first at a *low* pitch, and then at a *higher* one, and ask: *Was the tune in each case the same, or different?* The same. *The same in all respects, or different?* The last time it was higher. *They differed in what?* In pitch. *In the pitch of the first tone, or all of the tones?* All. The pupils may listen as the teacher sings the following exercise:

No. 27.



Having sung it several times, until they are familiar with it, the following exercise may be sung:

No. 28.



Were the two exercises the same or different? The same. *In every respect?* Different in pitch.

With what tone does the first begin? One. *The second?* One. *In what respect did the first tone in each exercise differ?* In absolute pitch. *In what respect were the tones the same?* In relative pitch. *With what absolute pitch did the first begin?* C. *With what pitch the second?* G. *What was the relative pitch of G in the first exercise?* Five. *In the second?* One. They may now sing each exercise, beginning each with the syllable *do*, and then sing the second, beginning with *five*, or *sol*. A part of the pupils may sing the second exercise, beginning with G as *five*, and a part beginning with G as *one*, and observe whether the tones sung seem to agree or not. Finding that they agree, the teacher asks: *What are the scale-names of the first six tones in each exercise?* One, two, three, four, five, six. *What the pitch-names of the first?* C, D, E, F, G, A. *What of the second?* G, A, B, C, D, E. *What is the pitch-name of one in the first exercise?* C. *In the second?* G. *What tones of the scale are not in either exercise?* Seven and eight. A scale is named from the *pitch-name of one*, therefore, *in what scale is the first exercise?* In the scale or key of C.

Why? Because C is the pitch-name of *one*. *In what scale is the second exercise?* In the scale or key of G. *Why?* Because G is the pitch-name of *one*.

The teacher may now ask the pupils to listen to the scale with G as *one*, asking the pupils to raise hands, or say *wrong*, if any mistake is made. The teacher then sings slowly the pitches named G, A, B, C, D, E, F, at which point, if attention has been given and the tones correctly sung, the hands will be raised. Repeating it, to give them an opportunity of explaining the difficulty, they will readily determine that F is too *low*. Repeating again, with G instead of F, objection is made to it as being too *high*. *For what tone of the scale do we seek?* Seven. *Why do we object to F?* It is too low. *Why object to G?* It is too high. *What tone higher than F and lower than G have we learned?* F-sharp. The scale is then sung with F-sharp instead of F, with which the pupils are satisfied, *Why do we need F-sharp for seven instead of F or G?* To make it sound right.

To make this clearer to the minds of the pupils, if more is needed, let a portion of the pupils sing the scale beginning with G as *five*, and sing to *five* of the upper scale, singing syllables *sol*, *la*, etc. Having sung it several times, until familiar, the other portion may sing the scale with G as *one*, singing *do*, *re*, etc., both singing together, and when they reach the *seventh* tone there will be a *clashing*, one singing F and the other F-sharp. Calling the attention of the pupils to what was said in Chap. III. about not only the right *number* but also the right *order* of intervals in the scale, we proceed to examine our new scale with G as *one*. *What are the pitch-names of the tones of the scale of C?* C, D, E, F, G, A, B, C. *Of the scale of G?* G, A, B, C, D, E, F-sharp, G. Observe the order of intervals as represented in the exercise below.

No. 29.

C SCALE.

The image shows two musical staves. The top staff is labeled 'C SCALE.' and contains the notes of the C major scale: C, D, E, F, G, A, B, C. Each note is marked with a number below it: 1, 2, 3, 4, 5, 6, 7, 8. The bottom staff is labeled 'G SCALE.' and contains the notes of the G major scale: G, A, B, C, D, E, F-sharp, G. Each note is marked with a number below it: 1, 2, 3, 4, 5, 6, 7, 8. Vertical dotted lines connect the notes of the two scales to show their relative positions: C is aligned with G, D with A, E with B, F with F-sharp, and the final C is aligned with the final G.

What tone in the scale of C does not belong to the scale of G? F. *What tone in the scale of G does not belong to the scale of C?* F-sharp. *Why do we take F-sharp instead of F?* To make it sound right, or to have the intervals in the right order. *What is the right order?* Half-steps between *three* and *four*, and *seven* and *eight*. *What is the pitch of one of our old scale?* C. *Of one of the new scale?* G. Having therefore changed the *place* or pitch of *one*, and other tones of the scale as well, the scale is said to be *transposed*.

No. 30.



In singing the above exercise, pupils will observe that they are already familiar with reading music in the key or scale of G, though we called it the *scale of the second line* in No. III. It is customary, however, instead of writing the sharp wherever we wish it used in the exercise, to write it, *once for all*, at the beginning, and then it is called the *sign* or *signature* of the scale or key. *What is the sign or signature of the key or scale of G? One sharp. With this signature, what pitch do the first space and fifth line represent? F-sharp.* The following exercise will therefore be sung like the one above.

No. 31.

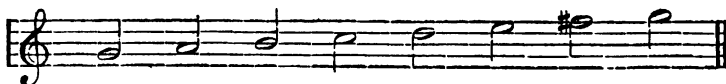


Questions as to the pitches of the different tones of the two scales are important, as: *What relation has C in the key of C? One. In the key of G? Four. Five in the key of G is what tone in the key of C? Two, etc.; but for want of space no more are given.*

With what tone of the scale of C did its parallel or relative Minor scale begin? With six. What then the relative Minor of G Major? Six. What pitch? E. Pupils write on their slates the scale of G Major and its relative Minor, and, if correctly written, will be as follows, if the harmonic Minor is called for:

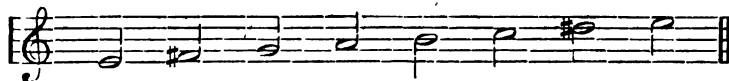
No. 32.

G MAJOR.



No. 33.

E MINOR.

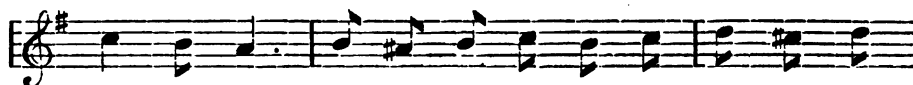


What is the pitch-name of one in our new scale? G. What, then, would be the pitch-name of sharp-one? G-sharp. The pitch-name of flat-two? A-flat. So with the intermediate tones we shall have no difficulty until we come to seven. What is the pitch-name of seven? F-sharp. How does flat-seven differ from seven? A half-step lower than seven. What, then, would be the pitch-name of flat-seven? F. Why not F-flat? Because F-flat must be a half-step lower than F, which is too low for flat-seven. What is the pitch-name of six? E. How does sharp-six differ from six? A half-step higher than six. What is a half-step higher than E? F. But what have we just called F? Flat-seven. In what are flat-seven and sharp-six the same? In pitch. In what do they differ? In name. If, then, F be the pitch-name of flat-seven, what must be the pitch-name of sharp-six? E-sharp. (It is hoped the principle brought out above, with regard to naming intermediate tones, is sufficiently understood to require no further demonstration. No difficulty need attend it, if we bear in mind the scale-relation of the tones.)

No. 34.



Syllables. Do, re, mi, fa, sol, mi, re, do, sol, do, re, mi, fa, sol,



fa, mi, re, mi, ri, mi, fa, mi, fa, sol, fi, sol,



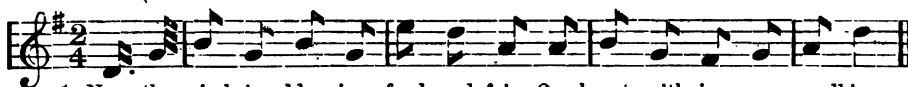
do, la, sol, do, se, la, re, do, si, mi, re, do.

Some pupil might ask, Why not sing the syllable *sol* to the first tone of the above exercise? The answer is that Guido Aretino, a monk, in the eleventh century, first applied the syllables to the tones of the scale, with the view of assisting the pupil by association in finding the relative pitch of the tones with which they are connected. This original design has been deviated from somewhat in France, Italy, and Germany, where these syllables are used for the names of absolute pitch. They would therefore say "the scale of Do Major," or "the scale of Sol Major."

NOW THE WIND IS BLOWING.

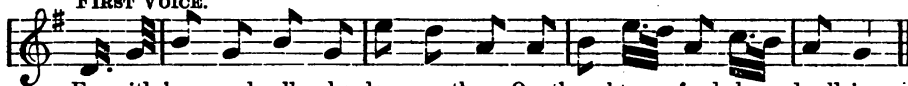
SECOND VOICE. *Moderato.*

Arranged from "Cinderella."



1. Now the wind is blow-ing fresh and fair, Our hearts with joy are swell-ing :
2. Soon shall hand to hand be warm-ly press'd, And heart to heart be beat-ing,

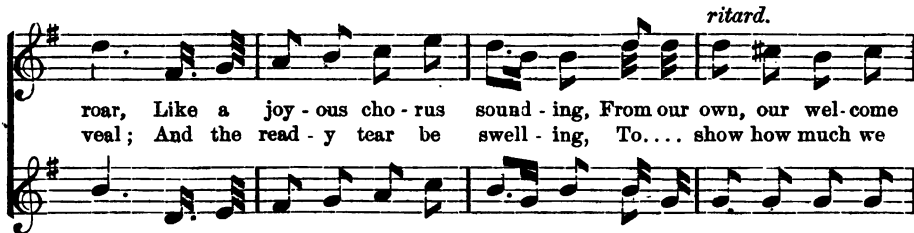
FIRST VOICE.



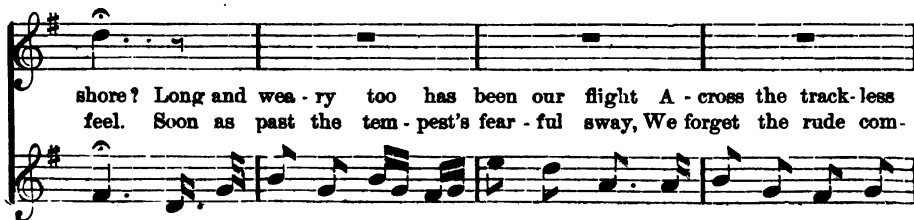
For with home and all who love us there, Our thoughts are fond-ly dwell-ing.
And the ro-v-er's home be doub-ly blest, With love's own ten-der greet-ing.



Dis-tant hills now rise be-fore us, Hear ye not the break-er's
Then shall eyes be fond-ly tell-ing More than words can e'er re-



roar, Like a joy-ous cho-rus sound-ing, From our own, our wel-come
veal; And the read-y tear be swell-ing, To... show how much we

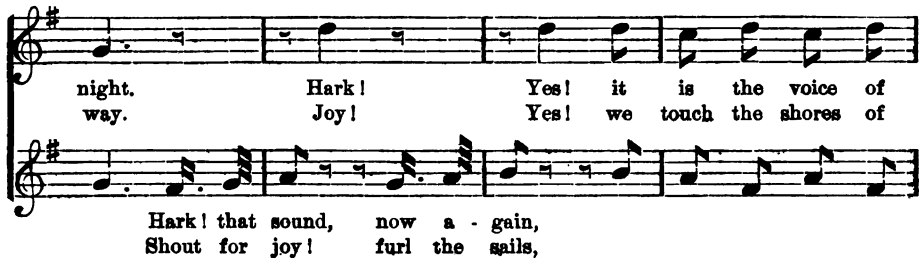


shore? Long and wea-ry too has been our flight A-cross the track-less
feel. Soon as past the tem-pest's fear-ful away, We forget the rude com-

NOW THE WIND IS BLOWING.—Concluded.

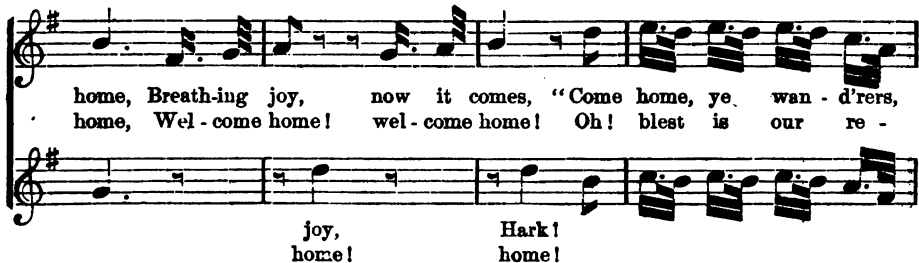


o - cean, But with love and joy's e - mo - tion, Hope hath fill'd our hearts to -
mo - tion, And our hearts are like the o - cean, When the storm hath pass'd a -



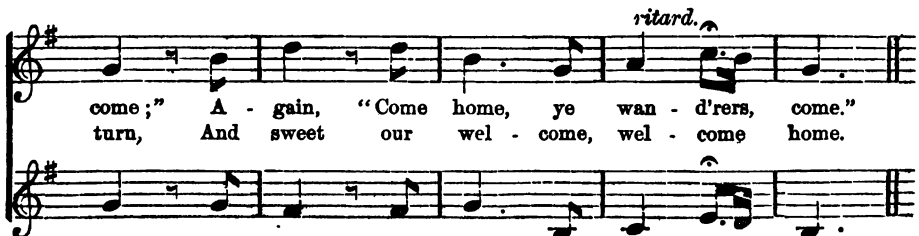
night. Hark! Yes! it is the voice of
way. Joy! Yes! we touch the shores of

Hark! that sound, now a - gain,
Shout for joy! furl the sails,



home, Breath-ing joy, now it comes, "Come home, ye wan - d'ers,
home, Wel - come home! wel - come home! Oh! blest is our re -

joy, Hark!
home! home!



come;" A - gain, "Come home, ye wan - d'ers, come."
turn, And sweet our wel - come, wel - come home.

ritard.

IT NEVER PAYS.

Allegretto.

1. It nev - er pays to fret and growl When for - tune seems our foe ; ...
 2. It nev - er pays to wreck the health In drudging aft - er gain, ...
 3. It nev - er pays— a blunt re - frain Well worth - y of a song—

The bet - ter bred Will push a - head And strike the brav - er blow.
 And he is sold Who thinks that gold Is cheap - est bought with pain.
 For age and youth Must learn this truth, That noth - ing pays that's wrong.

For luck is work, For luck is work And those who shirk, And those who shirk Should
 An hum - ble lot, An hum - ble lot, A co - sy cot, A co - sy cot, Have
 The good and pure, The good and pure A - lone are sure, A - lone are sure To

not la - ment their doom, But yield the play, But yield the play, And
 tempt - ed e - ven kings, For sta - tion high, For sta - tion high, That
 bring pro - longed suc - cess, While what is right, While what is right In

IT NEVER PAYS.—Concluded.

clear the way, And clear the way That bet - ter men have room.
 wealth will buy, That wealth will buy, Not oft con - tent - ment brings.
 heav - en's sight, In heav - en's sight, Is al - ways sure to bless.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The piece concludes with a double bar line.

No. 35.

The first system of music for No. 35 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff.

The second system of music for No. 35 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff.

The third system of music for No. 35 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The piece concludes with a double bar line.

SUPPLICATION.

Moderato.

1. Lord, up - on my bend - ed knee, I would lift my soul to Thee ;
 2. Set my heart on things a - bove, Help me live a life of love ;
 3. When the wretch - ed meet my eye, May they find a help - er nigh ;
 4. Give me dai - ly what I need ; Keep me sow - ing pre - cious seed ;

Give me pen - i - tence for sin ; Pu - ri - fy my soul with - in.
 Help me love Thy pre - cious cross, Help me count all else but dross.
 Give me wis - dom souls to win From the dread - ful ways of sin.
 For Thy word doth make me know I shall reap what - e - r I sow.

A WREATH WE BRING.

W. D. P.

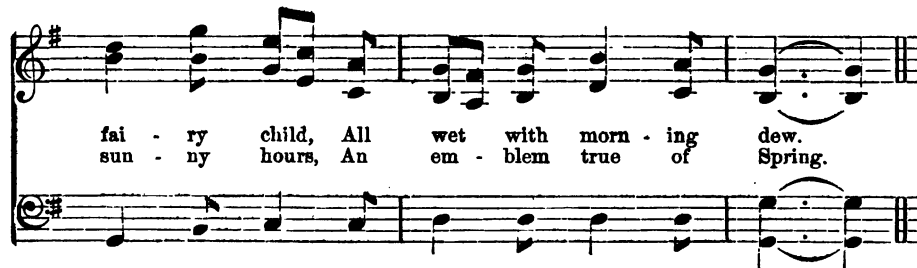
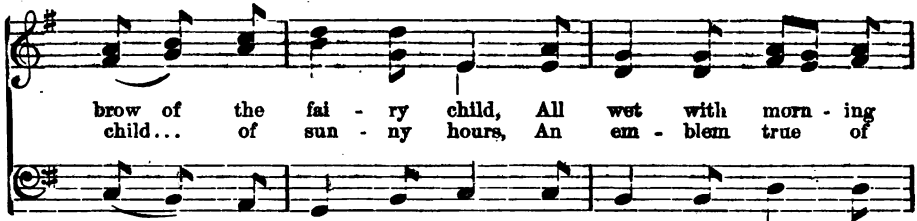
Allegretto.

HILDEBRAND.

1. We bring a wreath from the wood - land wild Of
 2. A vio - let wreath of the wood - land flowers, An

flow - ers soft and blue,... To place on the
 off - 'ring we will bring,... And give to the

A WREATH WE BRING.—Concluded.



3.

A rosy wreath from the garden gay,
Our teachers we will bring,
To tell of our love in the merry May,
The bright green month of Spring.

4.

We bring a wreath for the sweet May queen
Of garlands bright and fair,
With flowers rare and evergreen,
To deck her silken hair.

5.

A wreath we bring of sombre hue,
With Autumn's tinted leaves ;
A golden wreath we will bring to you
Of harvest and its sheaves.

6.

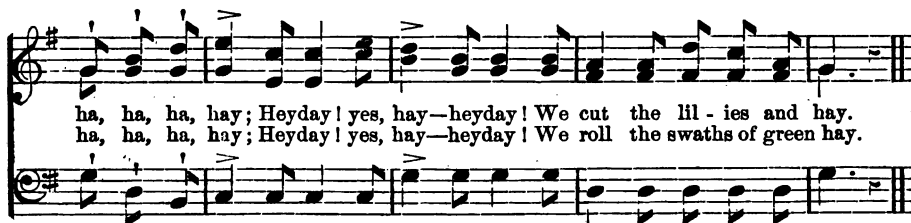
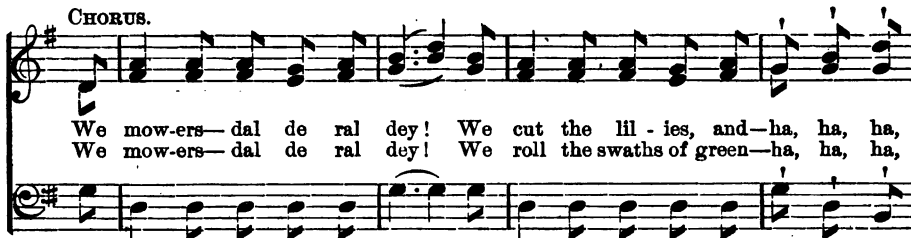
And the cypress wreath, O must we bring
To deck the sleeper pale,
Whose spirit with angelic wing
Has passed within the veil.

THE MOWER'S SONG.

*Popular German Melody.*SOLO. *Allegro.*

1. { When ear - ly morn-ing's rud - dy light Bids man to la - bor go, }
 { We haste with scythes all sharp and bright, The meadow's grass to mow. }
 2. { The cheer-ful lark sings sweet and clear, The blackbird chirps a - way; }
 { And all is live - ly, sprightly here, Like mer - ry, mer - ry May. }

CHORUS.



3. We fill our barns with ample store,
 To feed the flock and herd;
 And thus, till winter's waste is o'er,
 No famine's blight is feared;
 We mowers—dal de ral dey!
 We mowers love to make—ha, ha, &c.,
 We mowers love to make hay.

4. And when the harvest all is done,
 We give our joys the wing;
 And happy voices, all as one,
 Make heaven with music ring!
 Thrice hail ye!—dal de ral dey!
 Thrice hail ye! ye who make—ha, ha, &c..
 Thrice hail ye!—who make hay.

THE RED, WHITE, AND BLUE.

DAVID T. SHAW.

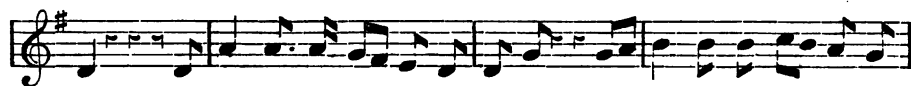
SOLO. *Allegro.*

1. Co - lum - bia, the pride of the o - cean,
 2. When war spread its wide des - o - la - tion,
 3. Then bright wreaths of laurels bring hither,
 The home of the brave and the
 And threaten'd the land to de -
 Let none dare their honor as -

THE RED, WHITE, AND BLUE.—Concluded.



free; The shrine of each patriot's de-votion, A world of-fers hom-age to
 form; The ark, then, of freedom's foundation, Co-lum-bia. rode safe thro' the
 sail; May the wreaths they have won never wither, Nor the star of their glo-ry grow



thee; Thy mandates make heroes as-sem-ble, When Liber-ty's form stands in
 storm; With her garland of vic-to-ry 'round her, So bravely she bore up her
 pale; May the service u-nit-ed ne'er sev-er, But still to her col-ors prove

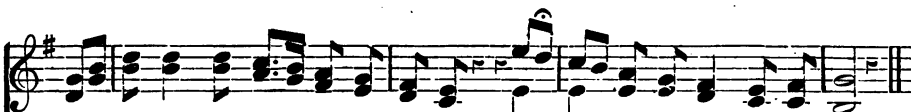
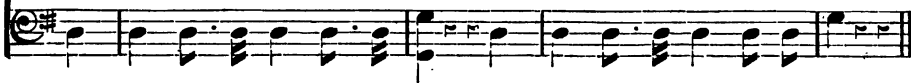


view, Thy banners make tyranny tremble, When borne by the Red, White, and Blue.
 crew, And her flag floated proudly before her, The boast of the Red, White, and Blue.
 true, The Ar-m-y and Na-vy for ev-er! Three cheer for the Red, White, and Blue.

CHORUS.



When borne by the Red, White, and Blue, When borne by the Red, White, and Blue!
 The boast of the Red, White, and Blue, The boast of the Red, White, and Blue!
 Three cheers for the Red, White, and Blue, Three cheers for the Red, White, and Blue!



Thy ban-ners make ty-ran-ny tremble, When borne by the Red, White, and Blue.
 And her flag floated proud-ly be-fore her, The boast of the Red, White, and Blue.
 The Ar-m-y and Na-vy for ev-er, Three cheers for the Red, White, and Blue.



CHAPTER VII.

THE subject of transposition is one which can only be properly taught through the sense of hearing, after which some method of illustration will be useful. Many of these have been invented, but a very simple one, which the teacher or pupils can make, is to take a piece of pasteboard or card-paper, and mark plainly upon it the representation of the chromatic scale as found in Chap. III., with the letters. Then upon another card mark the representation of the diatonic scale, being careful that the spaces representing the intervals are of proper size. Then, by placing the second card beside the first, with *one* at any point or represented tone of the chromatic scale, it will be easy to see what tone-pitches would be necessary to constitute a scale. Having *learned* transposition, we recommend that pupils construct for themselves some such device as is suggested above, with a view of becoming more familiar with the pitch-names of the constituent tones of each and every scale.

We continue in this chapter the subject of transposition, the principle of which was so fully discussed in the foregoing chapter. A careful review should be given, somewhat after the following manner: *In the application of letters as names of absolute pitch, what pitch is taken as one? C. Why was C taken?* For no important reason, except that some pitch must be decided upon as a base of operations. *What, then, is our first key or scale? C. What is meant by the scale or key of C?* That scale of which C is the pitch-name of *one*. *What is an interval?* The difference in pitch between two tones. *How many kinds of intervals in the scale?* Two. *What are they called?* Steps and half-steps. *How many steps.* Five. *How many half-steps?* Two. *Is the order of the intervals important or unimportant?* Important. *What is the proper order?* From *one* to *two*, a step; *two* to *three*, a step; *three* to *four*, a half-step; *four* to *five*, a step; *five* to *six*, a step; *six* to *seven*, a step; *seven* to *eight*, a half-step. *With what pitch may a scale begin?* With any pitch. *When we change the pitch of the tones of the scale, what are we said to do?* Transpose the scale. *In transposing the scale, what do we need to be careful about?* The right order of intervals. *In first transposing the scale, what pitch was taken as one?* G

*What is the relation of G to the scale of C? Five. In the key or scale of G, what pitch is taken which does not belong to the scale of C? F-sharp. Why was F-sharp taken? To preserve the right order of intervals. In the scale of G, what tone is omitted which belongs to the scale of C? F. How many tones in the scale of G not belonging to the scale of C? One. What is it? F-sharp. In what way do we designate the key or scale of G? By a sign or signature. What is used? A sharp. Where is it placed? On the fifth line. What does it show? That the ninth degree of the staff, and the second as well, is so modified as to represent not F but F-sharp. What are the constituent tones, or the tones which constitute the scale of G? G, A, B, C, D, E, F-sharp, G. What scale is the parallel Minor of G Major? E Minor. Questions might be multiplied, but we pass on. With what tone of the scale of C did we begin our first transposition? G. What is its relation to the scale of C? Five. What pitch is five in the scale of G? D. Suppose, then, we begin a scale at D, or five of the scale of G, and for convenience and ease in singing we will begin with D of the lower scale. The teacher sings, while the pupils name the tones, and at the same time attend to any mistake which may be made; D, *one*; E, *two*; F, *Wrong*, is the response. *Why?* It is too low, and, besides, F does not belong to the scale of G. *What should have been sung?* F-sharp. Repeat. D, *one*; E, *two*; F-sharp, *three*; G, *four*; A, *five*; B, *six*; C. *Wrong. Why?* It was too low. *What shall we sing as seven?* C-sharp. *And eight?* D. *What are the pitches in the scale of D?* D, E, F-sharp, G, A, B, C-sharp, D. *What is the signature of the key of G?* One sharp. *What one?* F-sharp. *What must be the signature of the key of D?* Two sharps. *What two?* F-sharp and C-sharp. The card device suggested at the beginning of the chapter may be brought into use, or the order of intervals may be shown as follows:*

No. 36.




What have we heretofore called that scale which, to the eye, is the same as the scale of D? The scale of the space below the first line. With what tone of a Major scale does its relative Minor begin? Six. What, then, would be one of the relative Minor of D Major? B. Sing the following exercises, asking such questions as they may suggest.


No. 37.



GOOD NIGHT.

*Moderato.**Folk-song.*



1. How soft the hap - py eve - ning's close, 'Tis the hour for
 2. These tran - quil hours of so - cial mirth Form the dear - est
 3. Oh, how each gen - tle thought is stirred, As we breathe the



sweet re - pose—Good night! The sum - mer winds have sunk to
 link of earth—Good night! And while each hand is kind - ly
 part - ing word—Good night! Oh, could we ev - er feel as



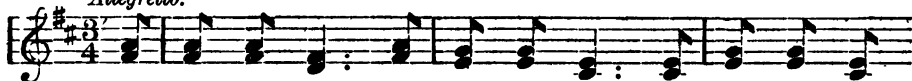
rest, The moon, se - re - ne - ly bright, Un - folds her calm and
 pressed, Oh, may our pray'rs to heaven With hum - ble fer - vor
 now, Our hearts with love up - raised, And while our warm af -



gen - tle ray, Soft ly now she seems to say—Good night!
 be ad - dressed, For its bless - ings on our rest—Good night!
 fec - tions flow, Hear in mur - murs soft and low—Good night!

A. E. D.

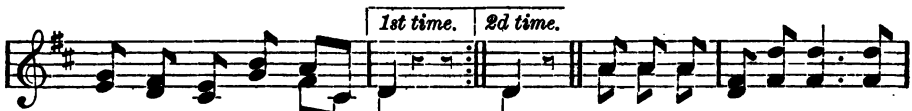
SPRING-TIME.

Allegretto.

1. { The snows are melt - ing from the ground, And all a - round,
 { And we can see, where days a - go Be - neath the snow,
 2. { The morn - ing sun shines clear and bright, And in its light,
 { And when, but yes - ter - day the mill, Be - side the mill,



and all a - round,... We hear the soft and pleas - ant sound, Of
 be - neath the snow ... The vi - o - lets lay cov - ered low, Their
 and in its light,... The rob - in whirls in rap - id flight, And
 be - side the mill,... In i - cy chains lay cold and still, We



ear - ly bird - lings sing - ing.
 ten - der leaves are spring - - ing. Tra la la la la la, tra
 builds his co - sy dwell - ing.
 hear its mu - sic swell - - ing. Tra la, etc.



la la la, tra la la la la la la la la la, tra



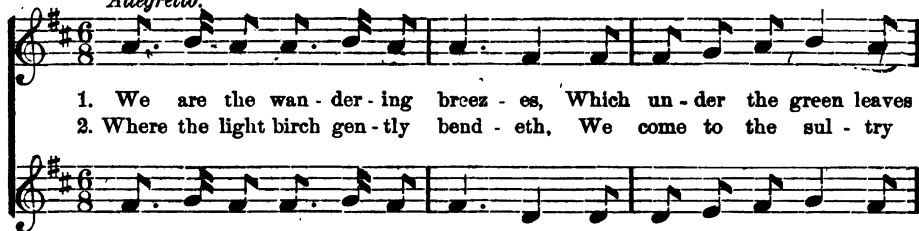
la la la, tra la la la, tra la la la la la la la.

- 3 Come out and join us in our play,
 |: So light and gay; :|
 We'll spend the pleasant spring-time day
 Without a thought of sorrow;
 And when the merry day is done
 |: We'll homeward run, :|
 And hope the rosy sinking sun
 Will shine as bright to-morrow. Tra la, etc.

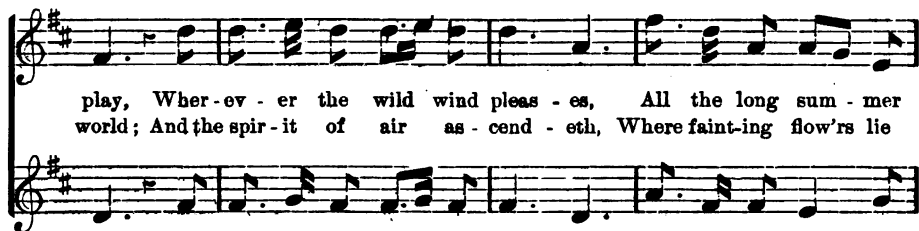
WE ARE THE WANDERING BREEZES.

Allegretto.

MRS. NORTON.



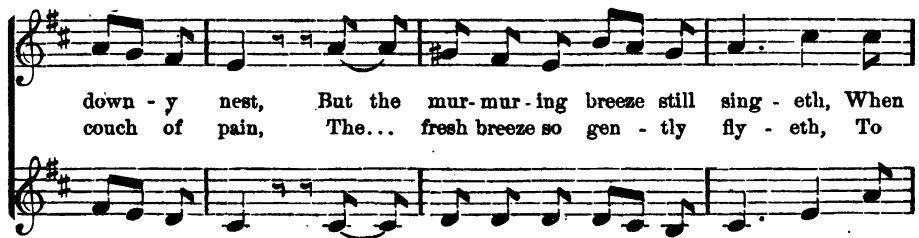
1. We are the wan - der - ing breez - es, Which un - der the green leaves
 2. Where the light birch gen - tly bend - eth, We come to the sul - try



play, Wher - ev - er the wild wind pleas - es, All the long sum - mer
 world; And the spir - it of air as - cend - eth, Where faint - ing flow'rs lie

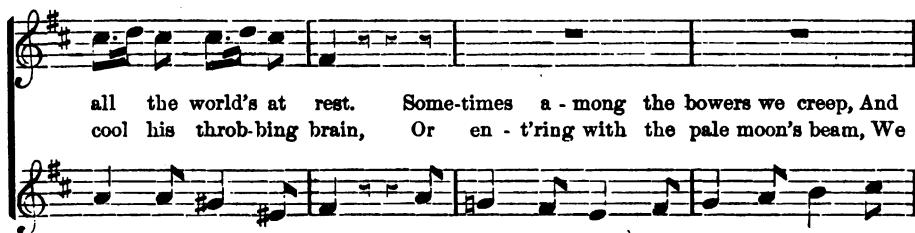


day. The bird at sun - set wing - eth His way to the
 furl'd. Where the wea - ry watch - er sigh - eth By the suf - fer - er's

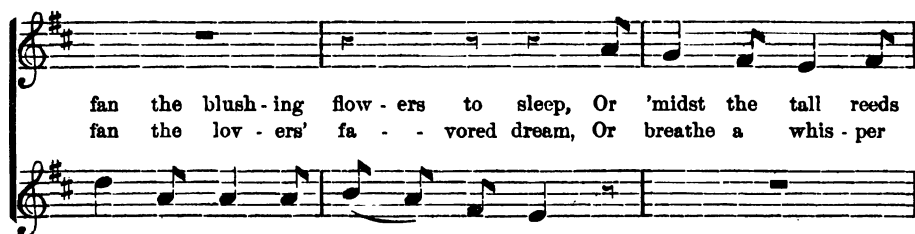


down - y nest, But the mur - mur - ing breeze still sing - eth, When
 couch of pain, The... fresh breeze so gen - tly fly - eth, To

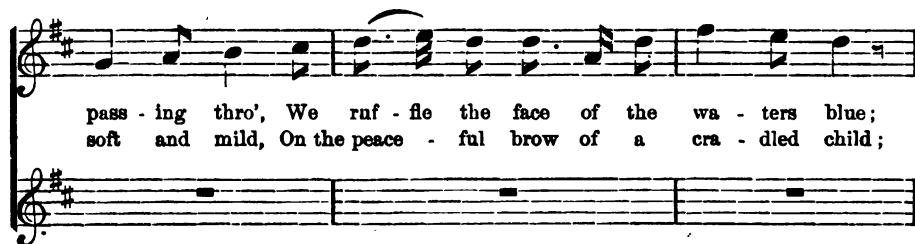
WE ARE THE WANDERING BREEZES.—Continued.



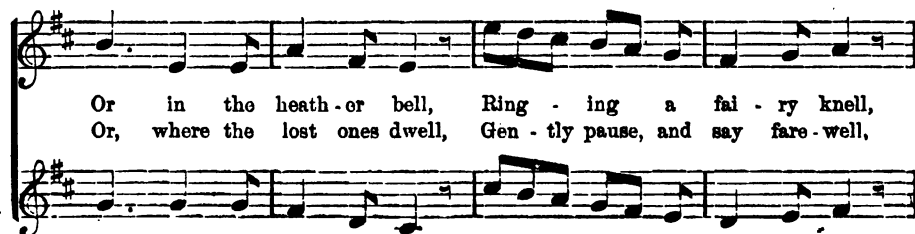
all the world's at rest. Some-times a - mong the bowers we creep, And
cool his throb-bing brain, Or en - t'ring with the pale moon's beam, We



fan the blush-ing flow - ers to sleep, Or 'midst the tall reeds
fan the lov - ers' fa - - vored dream, Or breathe a whis - per



pass - ing thro', We ruf - fle the face of the wa - ters blue;
soft and mild, On the peace - ful brow of a cra - dled child;



Or in the heath - er bell, Ring - ing a fai - ry knell,
Or, where the lost ones dwell, Gen - tly pause, and say fare - well,

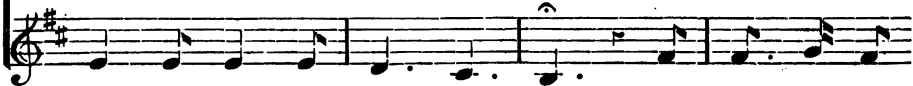
WE ARE THE WANDERING BREEZES.—Concluded.



With a sad and gen - tle tone, Like the wind-harp's falt-'ring moan,
As the tuft - ed grass we wave, Grow-ing on some lone - ly grave,



Like the wind - harp's falt - 'ring moan: For we are the
Grow - ing on some lone - ly grave:



wan - der - ing breez - es, Which un - der the green leaves play; Where



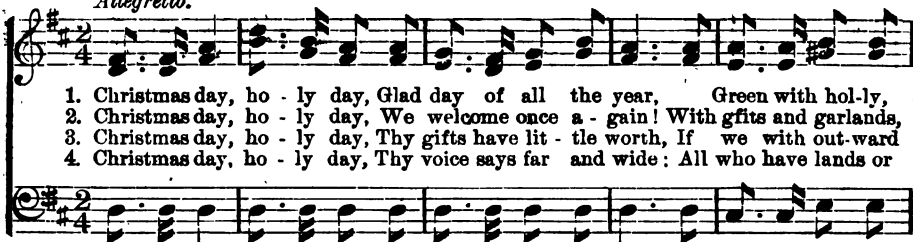
ev - er the wild wind pleas - es, All the long sum - mer's day.



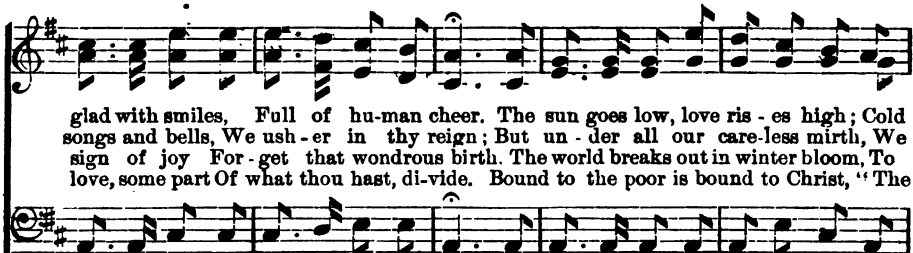
CHRISTMAS SONG.

Mrs. M. F. BUTTS.

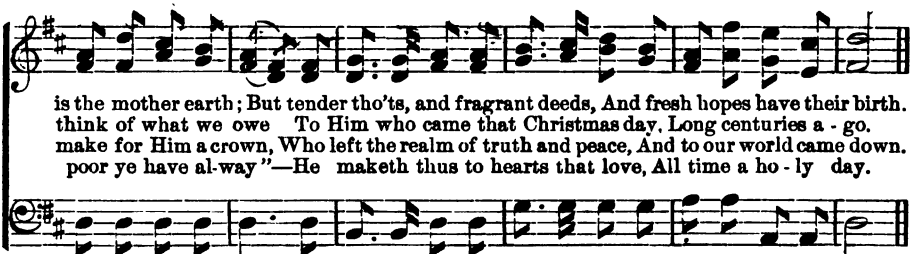
FRANK ABT.

Allegretto.


1. Christmas day, ho - ly day, Glad day of all the year, Green with hol - ly,
 2. Christmas day, ho - ly day, We welcome once a - gain! With gifts and garlands,
 3. Christmas day, ho - ly day, Thy gifts have lit - tle worth, If we with out - ward
 4. Christmas day, ho - ly day, Thy voice says far and wide: All who have lands or



glad with smiles, Full of hu-man cheer. The sun goes low, love ris - es high; Cold
 songs and bells, We ush - er in thy reign; But un - der all our care-less mirth, We
 sign of joy For - get that wondrous birth. The world breaks out in winter bloom, To
 love, some part Of what thou hast, di-vide. Bound to the poor is bound to Christ, "The



is the mother earth; But tender tho'ts, and fragrant deeds, And fresh hopes have their birth.
 think of what we owe To Him who came that Christmas day, Long centuries a - go.
 make for Him a crown, Who left the realm of truth and peace, And to our world came down.
 poor ye have al-way"—He maketh thus to hearts that love, All time a ho - ly day.

CHORUS.



Hail! mer-ry Christ-mas day, Hail! mer-ry Christmas day;
 Merry, merry Christmas, Merry, merry Christmas, Merry, merry Christmas day;

CHRISTMAS SONG.—Concluded.



Mer-ry, mer-ry Christmas day, We hail thee, mer-ry, mer-ry Christmas day.

We hail thee, Christmas day.

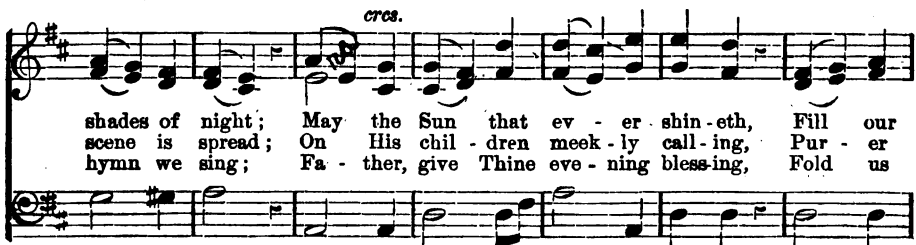
EVENING HYMN.

REV. CHANDLER ROBBINS.

CONRAD KOCHER.

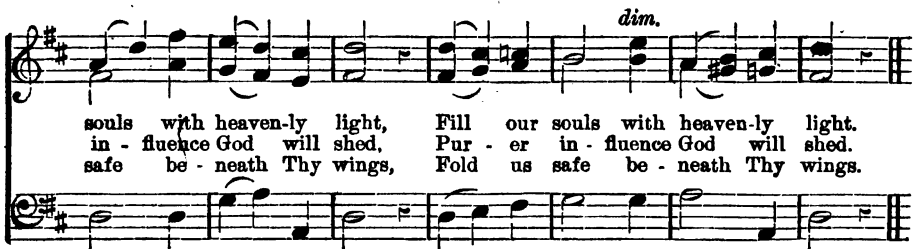
Moderato.


1. Lo! the day of rest de-clin-eth, Gath-er fast the
 2. Soft-ly now the dew is fall-ing; Peace o'er all the
 3. While Thine ear of love ad-dress-ing, Thus our part-ing



cres.

shades of night; May the Sun that ev-er shin-eth, Fill our
 scene is spread; On His chil-dren meek-ly call-ing, Pur-er
 hymn we sing; Fa-ther, give Thine eve-ning bless-ing, Fold us



dim.

souls with heav-en-ly light, Fill our souls with heav-en-ly light.
 in-fluence God will shed, Pur-er in-fluence God will shed.
 safe be-neath Thy wings, Fold us safe be-neath Thy wings.

I'M A SHEPHERD OF THE VALLEY.

Arranged for Three Voices.

la la la, la la la,

1. { I'm a shep-herd of the val-ley, la la la, la la la, }
 { With my sheep I wan-der dai-ly, la la la, la la la, }

Where the ten - der grass is grow - ing, Where the laugh - ing wa - ters

play, Where the ver - nal winds are blow - ing, With my flock I love to

la la la, la la la,

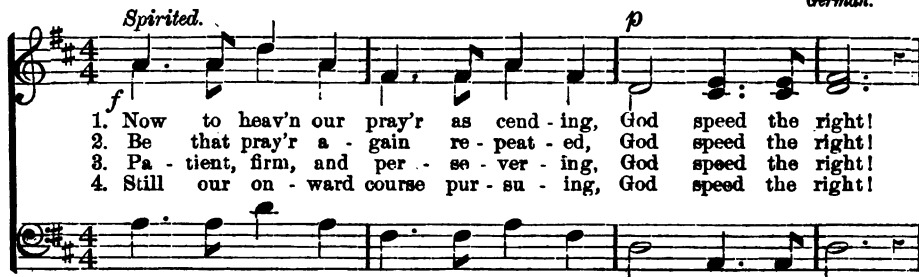
stray, la la la, la la la, With my flock I love to stray.

- 2 In the fresh and dewy morning, la la la, etc.
 When the first gray light is dawning, la, etc.
 Waking from my peaceful slumber,
 Loud resounds my cheerful song;
 Up the mountain when I clamber,
 With my sheep, a happy throng, la la, etc.
 With my sheep, a happy throng.
- 8 Free from envy ever living, la la la, etc.
 Never with a brother striving, la la la, etc.
 Though the shepherd's lot be lowly,
 Yet content I well may be;
 If my store increase but slowly,
 Every day has joys for me, la la la, etc.
 Every day has joys for me.

GOD SPEED THE RIGHT!

German.

Spirited. *p*



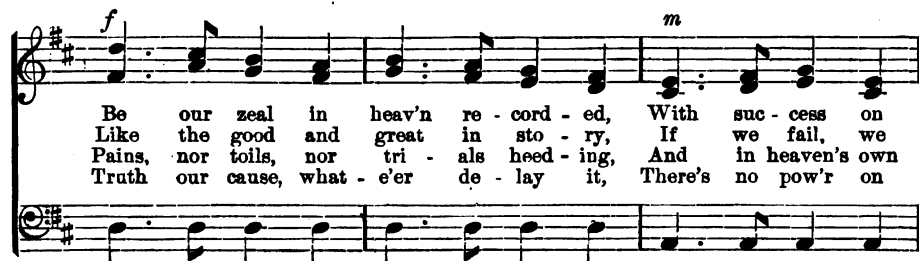
1. Now to heav'n our pray'r as cend-ing, God speed the right!
 2. Be that pray'r a-gain re-peat-ed, God speed the right!
 3. Pa-tient, firm, and per-se-ver-ing, God speed the right!
 4. Still our on-ward course pur-su-ing, God speed the right!

f *p*



In a no-ble cause con-tend-ing, God speed the right!
 Ne'er de-spair-ing, though de-feat-ed, God speed the right!
 Ne'er th'e-vent nor dan-ger fear-ing, God speed the right!
 Ev-ry foe at length sub-du-ing, God speed the right!

f *m*



Be our zeal in heav'n re-cord-ed, With suc-cess on
 Like the good and great in sto-ry, If we fail, we
 Pains, nor toils, nor tri-als heed-ing, And in heaven's own
 Truth our cause, what-e'er de-lay it, There's no pow'r on

ff *p*



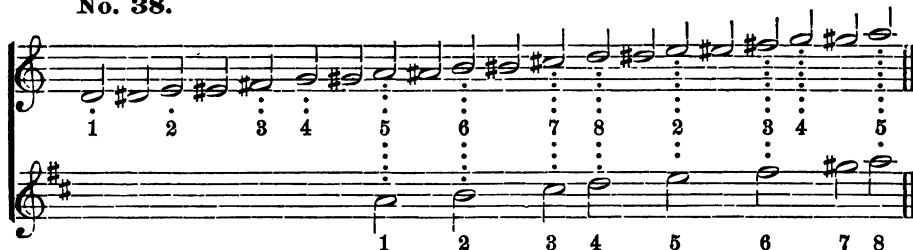
earth re-ward-ed, God speed the right! God speed the right!
 fail with glo-ry, God speed the right! God speed the right!
 time suc-ceed-ing, God speed the right! God speed the right!
 earth can stay it, God speed the right! God speed the right!

CHAPTER VIII.

In passing to the third transposition, a careful review should be had of the method in the first two. *In the scale of C, what is second to C? D. What is third? E. Fourth? F. Fifth? G.* The intervals from C to D, E, F, G, etc., are sometimes called second, third, fourth, fifth, etc. *How much higher, then, is G than C? A fifth. What is a fifth higher than G? D. From what to what did we first transpose the scale? From C to G. What is the interval? A fifth. From what next? G to D. The interval? A fifth. In the first transposition, what new tone was introduced? F-sharp. What is its relation to the scale of C? Sharp-four. What to the scale of G? Seven. What new tone was introduced in the second transposition? C-sharp. What is its relation to the scale of G? Sharp-four. What to the scale of D? Seven. From what tone of a scale do we pass to the scale a fifth higher? By sharp-four. What does it become of the new scale or key? Seven. By the use of sharp-four, what interval is the scale transposed? A fifth. What is the tone by which we pass from the scale of C to the scale of G? Sharp-four, or F-sharp. From G to D? C-sharp. What is four in the scale of D? G. What is the pitch of sharp-four? G-sharp. Upon the same principle, what shall we take for one in a new transposition? Five of D, or A. What will be the relation of G-sharp in the new scale? Seven.*

Observe the order of intervals as illustrated in the following exercise :

No. 38.



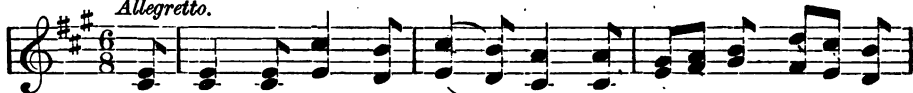
What are the pitch-names of the component tones of the scale of A? A, B, C-sharp, D, E, F-sharp, G-sharp, A. What is its signature? Three sharps. What tones not belonging to the scale of C? F-sharp, C-sharp, and G-sharp. With what pitch will its relative Minor scale begin? With six, or F-sharp. In the key of A, what is the pitch of flat-six? F. Why? Because a half-step lower than six, which is F-sharp.

Let the pupils represent the scale of A upon their slates, without signature, seeing that the proper tones are represented. *What have we heretofore called the same scale as A in its representation? The scale of the second space.*

A SONG OF CHEER.

Mrs. BISHOP THOMPSON.

M. Z. TINKER.

Allegretto.

1. The skies are blue a - bove us, The earth is green and
 2. Oh, not in gloom or sor - row Should speed the hours a -
 3. The an - gel bands a - bove us, All joy to make us



glad; And friends there be who love us, Then why should we be
 way, But some new pleas - ure bor - row From ev - 'ry fleet - ing
 glad; A Fa - ther, too, who loves us, Then why should we be



sad?..... Sweet flowers are fresh - ly spring - ing, There's
 day..... The bright sun still is shin - - ing, Though
 sad?..... O, ye in grief re - pin - - ing, And



fra - grance in the air,.... Glad birds are gai - ly
 dark - ness doth it shroud, And "there's a sil - ver
 ye in sor - row bowed, "There is a sil - ver



sing - - ing; Then ban - ish ev - 'ry care.....
 lin - - ing To ev - 'ry sa - ble cloud.....
 lin - - ing To ev - 'ry sa - ble cloud.....

A GENTLE WORD.

A. E. D.

LABAREE.

Moderato.

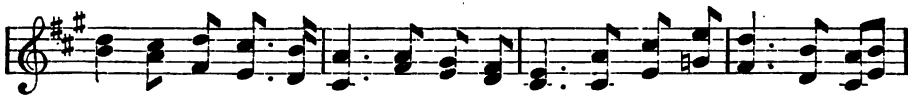
1. A gen - tle word is nev - er lost; Oh! nev - er then re - fuse
 2. A gen - tle word is nev - er lost— The fal - len broth - er needs
 3. A gen - tle word is nev - er lost; It cheers the young to du -



one; It cheers the heart when sor - row-toss'd, And lulls the cares that bruise
 it; How ea - sy said, how small the cost, What joy and com - fort speeds
 ty; It pen - e - trates cold a - ge's frost, And life blooms out with beau -



one. It scat - ters sun - shine o'er our way, It turns our thorns to
 it! Then drive the shad - ow from thy brow, A smile can well re -
 ty; And sometimes it has proved the spell To light - en years of



ro - ses; It changes drea - ry night to day, And hope and peace dis - clos -
 place it; Our voice is mu - sic when we speak, With gen - tle words to grace
 trou - ble; Or, in the years of hap - pi - ness, To make their blessings doub -



es; It changes drea - ry night to day, And hope and peace disclos - es.
 it; Our voice is mu - sic when we speak, With gentle words to grace it.
 le; Or, in the years of hap - pi - ness, To make their blessings double.

THE FROZEN MILL.

M. D. P.

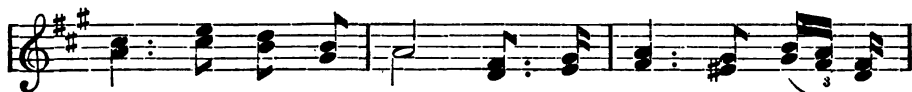
H. M. BUTLER.



1. All the trees be - side the riv - er, And the lit - tle shrubs be -
 2. As if gi - ant hands were hold - ing, Noise - less stood the i - ron
 3. There, within a - mong the lum - ber, Do the rats at noon-day



low, Bowed in rev - 'rence to the Giv - er Of the
 wheel; While the i - ron arms are fold - ing As if
 hide; Qui - et - ly the owl - ets slum - ber On the



pure, un - sul - lied snow. Soft - ly shone the moon at
 nev - er - more to yield. On the ice the boys are
 raft - ers high and wide. There a - mid the dark, deep



e - ven, As it climbed a - bove the hill, And the stars
 skat - ing, Some are sleigh - ing down the hill; Oth - ers for
 for - ests, Where the riv - er run - neth still, Si - lent - ly



looked from yon heav - en On the qui - et, froz - en mill.
 the rest are wait - ing— Just be - side the froz - en mill.
 and un - mo - lest - ed Stood a - lone the froz - en mill.

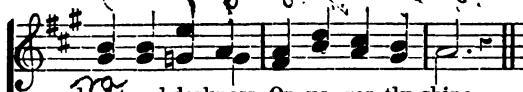
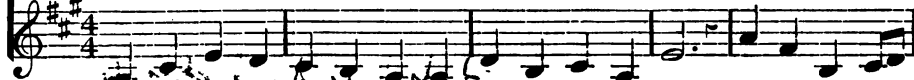
A. E. P.

Moderato.

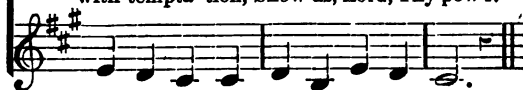
NOT ALONE.



1. "Not a-lone, for I am with you," Lord, the words are Thine, In the night of
 2. Thine the words—our con-so-la-tion Be in sor-row's hour; In our struggles



doubt and darkness, On us gen-tly shine.
 with tempta-tion, Show us, Lord, Thy pow'r.



- 8 When our earthly hopes are shaken,
 Love and trust o'erthrown,
 When we deem ourselves forsaken,
 Leave us not alone.


- 4 Every friend from us may perish,
 Every joy be flown,
 If Thou still our souls wilt cherish,
 Leave us not alone.

No. 39.


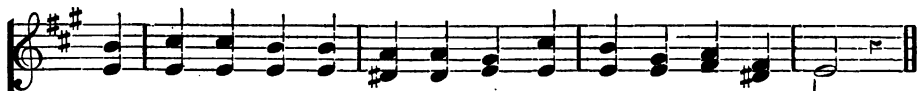


WITH SONGS AND HONORS SOUNDING LOUD.


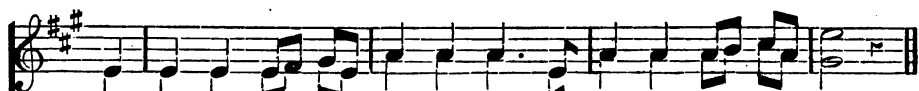
S. CHAPPEL.

Allegretto.


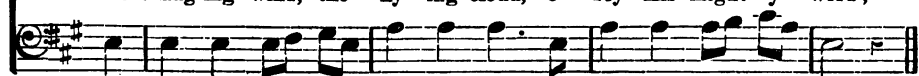

1. With songs and hon - ors sounding loud, Ad - dress the Lord on high;
 2. His stead - y coun - sels change the face Of the de - clin - ing year;
 3. He sends His word and melts the snow, The fields no lon - ger mourn;

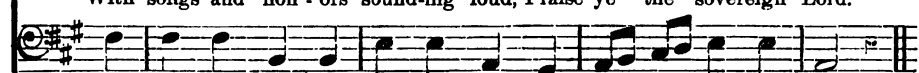
O - ver the heav'ns He spreads His cloud And wa - ters veil the sky;
 He bids the sun cut short his race And win - try days ap - pear;
 He calls the warm - er gales to blow, And bids the Spring re - turn;

He sends His show'rs of bless - ing down To cheer the plains be - low;
 His heav - y frost, His fleec - y snow, De - scend and clothe the ground;
 The chang - ing wind, the fly - ing cloud, O - bey His might - y word;


He makes the grass the mountains crown, And corn in val - leys grow.
 The liq - uid streams for - bear to flow In i - cy fet - ters bound.
 With songs and hon - ors sounding loud, Praise ye the sovereign Lord.



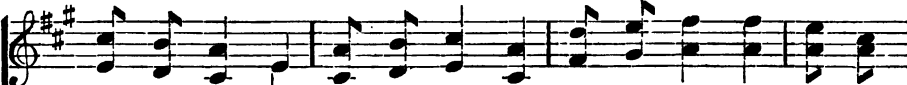
CHRISTMAS SONG.

ELIZA C. CANNELL


G. B. L.




1. Come now, and let us, once a - gain, Twine wreaths of hol - ly
 2. As to the shep-herds on the plain, The voice of an - gels
 3. So to us now the words still come, In time's vast sea they
 4. To Him a - bove, all glo - ry yield, Whose great - est gift has



and of bay; And with glad hearts in loft - y strain, Sing, Christ is
 from on high Bore the glad song, Good - will to men, On earth let
 are not lost; Still, each suc - ceed - ing year but swells The birth-song
 crown'd our days; And as we twine our Christmas wreath, We'll weave there -




born a - new to - day: Then loud and long, We'll raise the song, Our
 peace be ev - er nigh: The peace of heav'n To mor-tals giv'n, When
 of the heav'nly host: The song of love, First sung a - bove, When
 in both love and praise: Our hearts we'll bring To Christ, our King, Who's




Christ is born a - new to - day, Our Christ is born a - new to - day.
 Christ was born on Christmas day, When Christ was born on Christmas day.
 Christ was born on Christmas day, When Christ was born on Christmas day.
 born a - new for us to - day, Who's born a - new for us to - day.

SONG OF THE NEW YEAR.


G. B. L.

Allegretto.



1. All hail to thee, fair morn - ing, The first of all the year;
2. Yet still we will re - mem - ber How fast the days will fly;



Ere gleams the rud - dy sun - rise, We'll shout with voices clear.
How soon will come De - cem - ber, The year grow old and die.



{ The old year hath de - part - ed, With all its cares and fear,
With ro - sy smiles to greet us, Be - hold the new ap - - - pear. }
{ We bid the New Year wel - come! Compan - ions shout a - main,
For gold - en days, in beau - ty, The sea - son shall en - - - chain. }



Oh, a happy New Year to all our friends, To all our friends so dear; dear.

CHAPTER IX.

IN the fourth transposition we pass to *five* of the scale of A, which is E, by *sharp-four* of the scale of A, which becomes *seven* of the new scale of E. The pitch-names of the scale of E are therefore E, F-sharp, G-sharp, A, B, C-sharp, D-sharp, E. The signature is *four sharps*. The teacher will by no means forget to ask such questions as are necessary to lead the pupil to understand and know the path over which he has traveled. This is as far in the transposition of the scale by *fifths* as we usually go in vocal music; but, with the principle understood, it will be very easy for the pupils to go on still further, and find in the fifth transposition that it is from E to B, A-sharp being the new tone. The scale B will therefore consist of B, C-sharp, D-sharp, E, F-sharp, G-sharp, A-sharp, B. The signature of the key of B is *five sharps*.

In the next transposition we find *five* of the scale of B to be F-sharp, which becomes *one* of the new scale.

The constituent tones of the scale of F-sharp are F-sharp, G-sharp, A-sharp, B, C-sharp, D-sharp, E-sharp, F-sharp. The signature of the key of F-sharp is *six sharps*.

Five of the scale of F-sharp gives us C-sharp as *one* in our seventh transposition, the tones of which must be a half-step above the tones of the scale of C, giving us as the component tones, C-sharp, D-sharp, E-sharp, F-sharp, G-sharp, A-sharp, B-sharp, C-sharp. The signature is *seven sharps*. Since in the first transposition we had the scale or key of G, in the eighth transposition we have the key or scale of G-sharp, the tones being a half-step above the tones of the scale of G.

When we reach *seven* of the scale of G-sharp we find F-sharp a half-step too low, making it necessary to use F-double-sharp for *seven*. The double sharp is made thus: x. Signature *six sharps* and *one double sharp*, or, *eight sharps*. Transposing further by fifths, we have the scale of D-sharp, *five sharps* and *two double sharps*, or, *nine sharps*. In the tenth transposition, the scale of A-sharp, *four sharps* and *three double sharps*, or, *ten sharps*. In the eleventh transposition, the scale of E-sharp, *three sharps* and *four double sharps*, or, *eleven sharps*. And in the twelfth transposition, the scale of B-sharp, *two sharps* and *five double sharps*, or, *twelve sharps*, which scale is the same to the ear as the scale of C. This gives us every possible scale in pitch, since, in the twelve transpositions, we have taken as *one* every tone of the chromatic scale. As has before been said, however, in *vocal* music we seldom go beyond the fourth transposition by fifths, but in *instrumental* music sometimes to the fifth and sixth.

BE KIND TO ONE ANOTHER.

Allegretto.

C. JEFFERTS.

1. Be kind to one an - oth - er; This is a world of care, And
 2. Be kind to one an - oth - er; Not to the good a - lone, E'en

d. s. kind to one an - oth - er; This is a world of care, And

there's e - nough of need - ful woe For ev - 'ry one to bear.
 to the cold and self - ish heart, Let deeds of love be shown.

there's e - nough of need - ful woe For ev - 'ry one to bear.

Be kind to one an - oth - er; Scat - ter the seeds of love Wide
 So shall ye be His chil-dren, Who rains His gift on all, And

o'er the field of hearts, and rich The har-vest wealth will prove. Then be
 e'en up - on the thankless ones Bids His bright sun-beams fall. Then be, etc.

MAY.

TAGLIONE-BECK.



1. Come forth! come forth! come forth! come forth, come from your gloom - y
 2. Oh, come! oh, come! oh, come! oh, come! strewn o'er with bloom-ing

Break loose from win - ter's
 The fresh green grass.... our



hous - es! Break loose from win - ter's pris - on - chains, pris - on -
 flow - ers, The fresh green grass our couch shall be, couch shall

Let buds spring forth, till
 While zeph - yrs rus - tle



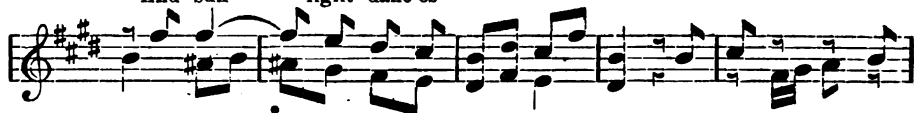
chains! Let buds.... spring forth, till leaf by leaf a -
 be, While zeph - yrs rus - tle through the leaf - y



rous - es, For Spring with smil - ing face now reigns, For
 bow - ers, And sun - light danc - es o'er the lea, And

MAY.—Concluded.

For Spring.... with smil-ing
And sun - light danc-es



Spring with smil - ing face now reigns. A - way! a - way! a -
sun - light danc - es o'er the lea. A - way! a - way! a -



way! a - way! Now calls the gold - en May, the May; A -
way! a - way! How pleas - ant is the May, the May; A -



way! a - way! a - way! a - way! Now calls the gold - en May, Now
way! a - way! a - way! a - way! How pleas - ant is the May, How



calls the gold - en May, The gold - en May, the gold - en May.
pleas - ant is the May, The gold - en May, the gold - en May.

8 Then come! then come and join our joyful chorus;

With violets come |: deck your hair, :|

And let us hail sweet May's dominion o'er us,

:| And fill with merry songs the air. :|

Away! away! away! away!

We praise thee, golden May, the May;

Away! away! away! away!

We praise thee, golden May;

Now praise thee, golden May,

The golden May, the golden May.

HOME, SWEET HOME.

JOHN HOWARD PAYNE (1792-1852).

Slowly.

1. 'Mid pleas - ures and pal - ac - es though we may roam,
2. An ex - ile from home splen - dor daz - zles in vain.

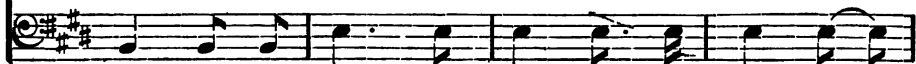
Be it ev - er so hum - ble, there's no place like
Oh..... give me my low - ly thatch'd cot - tage a -

home! A charm from the skies seems to
gain; The birds sing - ing gai - ly that

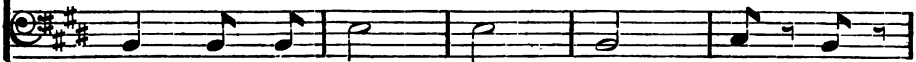
HOME, SWEET HOME.—Concluded.



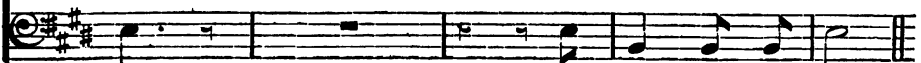
hal - low us there, Which, seek through the world, is ne'er
came at my call, Give me them with the peace of mind,



met with else - where. Home! home! sweet, sweet
dear - er than all. Home! home! sweet, sweet



home! There's no place like home, there's no place like home.
home! There's no place like home, there's no place like home.



I WILL FEAR NO EVIL.

ANNA L. WARING.

J. H. LÄZEL.

Moderato.

1. In heav'nly love a - bid - ing, No change my heart shall fear; And safe is such con-
 2. Wherev - er He may guide me, No want shall turn me back; My Shepherd is be -
 3. Green pastures are be - fore me, Which yet I have not seen; Bright skies will soon le

fid - ing, For nothing chang-es here. The storm may roar with-out me, My
 side me, And nothing can I lack. His wis - dom ev - er wak - eth, His
 o'er me, Where the dark clouds have been. My hope I can-not meas - ure, My

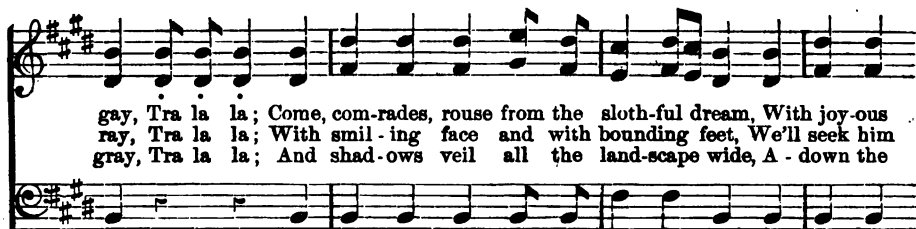
heart may low be laid, But God is round a - bout me, And can I be dis-mayed?
 sight is never dim,—He knows the ways He taketh, And I shall walk with Him.
 path to life is free, My Sav-iour has my treas-ure, And He will walk with me.

SEE THE SUN'S FIRST GLEAM.

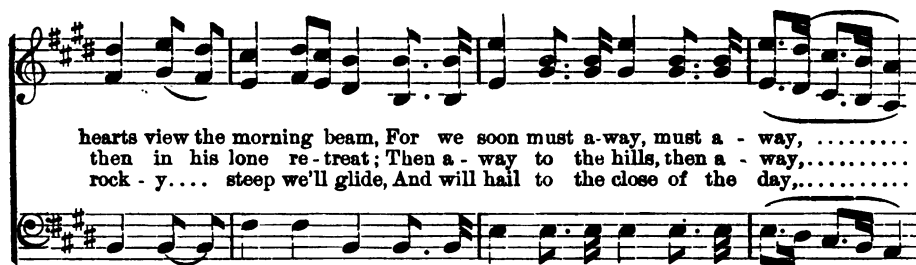
*German.**Allegro.*

1. See the sun's first gleam on the mountain stream, Now chant our cho - rus
 2. Now the cha-mois fleet we... long to meet, With dawn's first blushing
 3. Then at e - ven-tide, when the sun doth hide Be - hind yon mount-ain

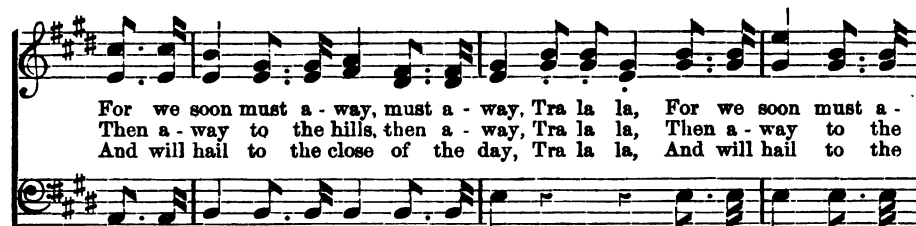
SEE THE SUN'S FIRST GLEAM.—Concluded.



gay, Tra la la; Come, com-rades, rouse from the sloth-ful dream, With joy-ous ray, Tra la la; With smil-ing face and with bounding feet, We'll seek him gray, Tra la la; And shad-ows veil all the land-scape wide, A - down the



hearts view the morning beam, For we soon must a-way, must a - way, then in his lone re-treat; Then a - way to the hills, then a - way, rock - y.... steep we'll glide, And will hail to the close of the day,



For we soon must a - way, must a - way, Tra la la, For we soon must a - Then a - way to the hills, then a - way, Tra la la, Then a - way to the And will hail to the close of the day, Tra la la, And will hail to the



way, must a - way, For we soon must a - way, must a - way. hills, then a - way, Then a - way to the hills, then a - way. close of the day, And will hail to the close of the day.

MORN ALONG THE HILLS IS BREAKING.

Lively. *p* *Tyrolian.*

1. Morn a-long the hills is breaking, La la la la la la la la la la,
 2. Noon the glacier height is bright'ning, La la la la la la la la la la,
 3. Night, with pensive star-light, falling, La la la la la la la la la la,

f *p* *f*

Now the world from slumber waking, La la la la la la la la la; Let us hasten to the
 Gleams the ice-crag with its lightning, La la la la la la la la la; Onward, onward, onward
 Each one to his home is calling, La la la la la la la la la; There the glowing hearth will

p *f*

Alps a-way, La la la la la la la la la, Where the laughing echoes lightly play.
 gaily bound, La la la la la la la la la, Where the leaping ech-oes far resound.
 warmly greet, La la la la la la la la la, Friends who round it kindly, cheerly meet.

p *f*

La la la la la la, La la la la la la la la la, La la la la la la

MORN ALONG THE HILLS.—Concluded.

la la la la la la, La la la la la la la la, La la la la la la la.

THE LAST ROSE OF SUMMER.

*Irish Air.**Slowly.*

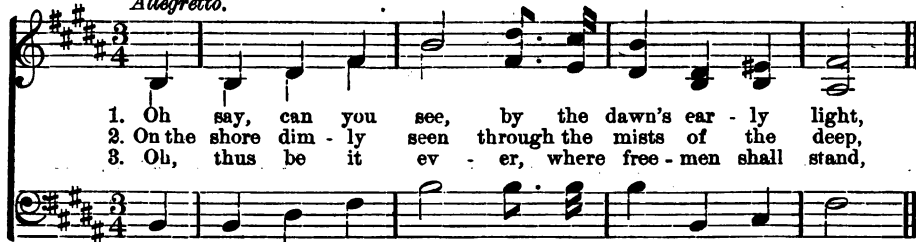
- 'Tis the last rose of summer, Left blooming a - lone ; All her love-ly com -
- I'll not leave thee, thou lone one, To pine on the stem ; Since the lovely are
- Thus... soon may I fol-low, When friendships decay ; And from love's shining

panions Are fad-ed and gone. No flow'r of her kindred, No
sleeping, Go, sleep thou with them. Thus kind-ly I scatter Thy
cir-cle The gems drop a - way ! When true hearts lie wither'd, And

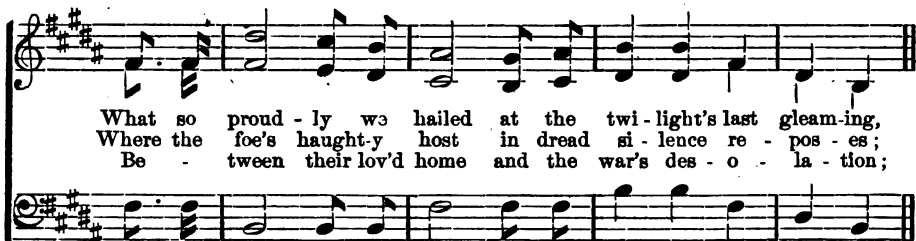
rose-bud is nigh, To re-flect back her blushes, Or give sigh for sigh.
leaves o'er the bed, Where thy mates of the garden Lie scentless and dead.
fond hearts have flown, Oh ! who then would inhabit This bleak world a - lone ?

THE STAR-SPANGLED BANNER.

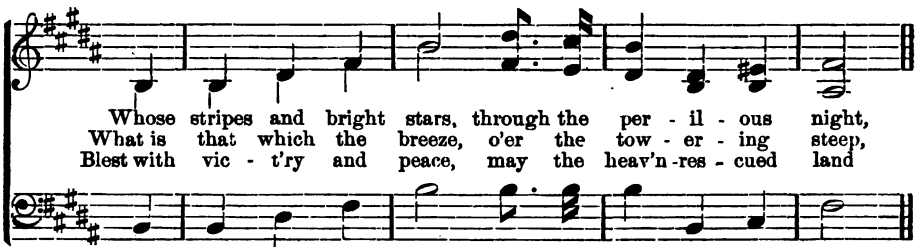
FRANCIS SCOTT KEY (1778-1843).

Allegretto.


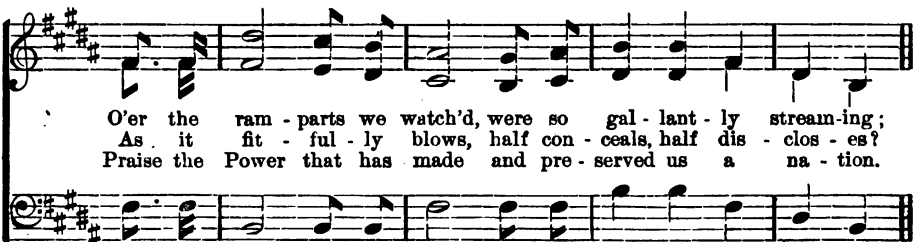
1. Oh say, can you see, by the dawn's ear - ly light,
 2. On the shore dim - ly seen through the mists of the deep,
 3. Oh, thus be it ev - er, where free - men shall stand,



What so proud - ly we hailed at the twi - light's last gleam - ing,
 Where the foe's haught - y host in dread si - lence re - pos - es;
 Be - tween their lov'd home and the war's des - o - la - tion;

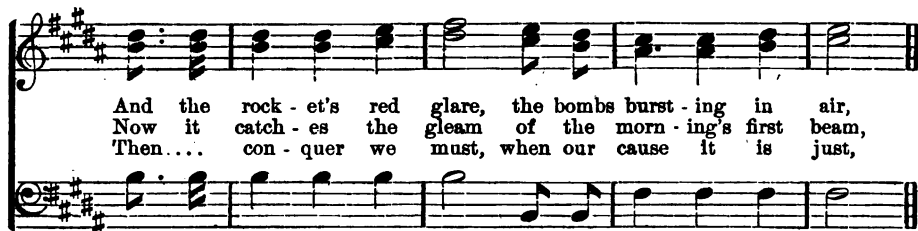


Whose stripes and bright stars, through the per - il - ous night,
 What is that which the breeze, o'er the tow - er - ing steep,
 Blest with vic - t'ry and peace, may the heav'n - res - cued land

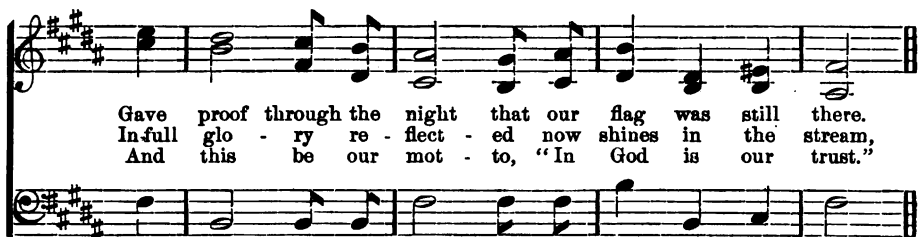


O'er the ram - parts we watch'd, were so gal - lant - ly stream - ing;
 As it fit - ful - ly blows, half con - ceals, half dis - clos - es?
 Praise the Power that has made and pre - served us a na - tion.

THE STAR-SPANGLED BANNER.—Concluded.



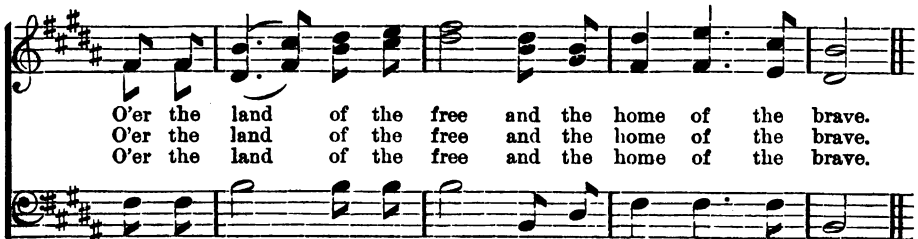
And the rock - et's red glare, the bombs burst - ing in air,
 Now it catch - es the gleam of the morn - ing's first beam,
 Then.... con - quer we must, when our cause it is just,



Gave proof through the night that our flag was still there.
 In full glo - ry re - flect - ed now shines in the stream,
 And this be our mot - to, "In God is our trust,"



Oh.... say, does the star - span - gled ban - ner still wave
 'Tis the star - span - gled ban - ner! oh, long may it wave
 And the star - span - gled ban - ner in tri - umph shall wave




O'er the land of the free and the home of the brave.
 O'er the land of the free and the home of the brave.
 O'er the land of the free and the home of the brave.



FROM SHORE TO SHORE.

MARY D. BRINE.

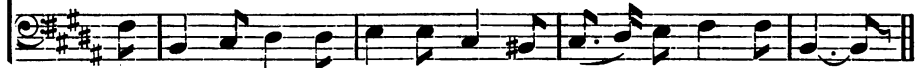

FRIEDRICH MÜLLER.

Moderato.




1. From shore to shore the bon - ny boat Goes, and re - turns each day,
2. Would that a - down the stream of life All barks might safe - ly glide;
3. And oth - ers weather the sudden storms, And steer from the rocks a - way,
4. And trusting Him, we may sure-ly hope That all in His own good way,

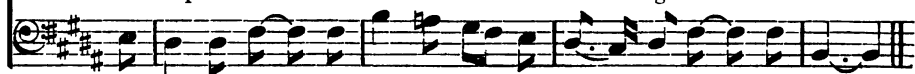
O'er - load - ed with its hu - man freight, The old, young, sad, and gay.
But the oth - er shore is far a - way, And the riv - er be - tween is wide.
And out of the dark - ness of their fears Sail in - to the per - fect day.
He will take us o - ver the wa - ters deep, And at life's soft twi - light gray,

The boat is strong, the wa - ters clear, The jour - ney is . . . not long,
Some days the skies are o - ver - cast, Some days they are glad and blue,
But need we fear, when we think of it? For whether the way be long,
Still bear us on thro' the darksome hour Of night, and its shadows drear,

The skies o'er head are soft and blue, And the boatman's arm is strong.
Some boats are wreck'd on the cru - el shoals Ere the journey is half-way through.
Or whether the waves be rough or smooth, The arm of our Lord is strong.
Till we step at last on the other shore Where there's naught of care or fear.



THE DRINK FOR ME.

Allegretto.

1st time.

2d time.

1. { The drink that's in the drunkard's bowl Is not the drink for me;
It kills his bod - y and his soul; How sad a sight [OMIT] is he!
2. { The stream that many prize so high, Is not the stream for me;
For he who drinks it, still is dry, For - ev - er dry [OMIT] he'll be!
8. { The wine-cup that so ma ny prize, Is not the cup for me;
The ach - ing head, the bloat - ed face, In its sad train [OMIT] I see!

But there's a drink that God has given, Dis - till - ing as the
But there's a stream so cool and clear, The thirst - y trav - ler
But there's a cup of wa - ter pure, And he who drinks it

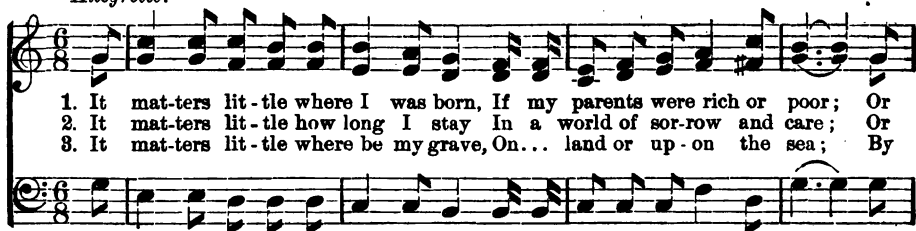
dews of heav'n, In measures large and free; Oh, that's the drink for
lin - gers near; Re-freshed and glad is he; Oh, that's the stream for
may be sure Of health and length of days; Oh, that's the cup for

me, Oh, that's the drink for me, Oh, that's the drink for me.
me, Oh, that's the stream for me, Oh, that's the stream for me.
me, Oh, that's the cup for me, Oh, that's the cup for me.

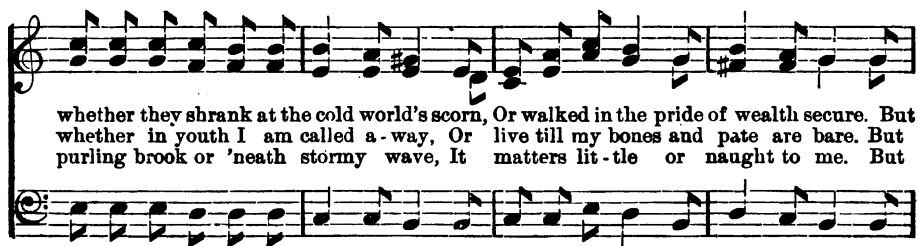
LITTLE AND MUCH.

From the Swedish.

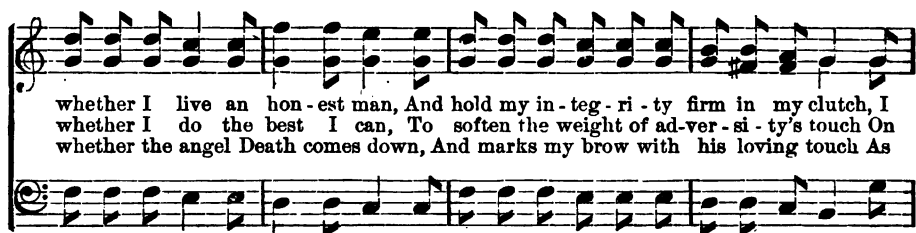
G. B. L.

Allegretto.


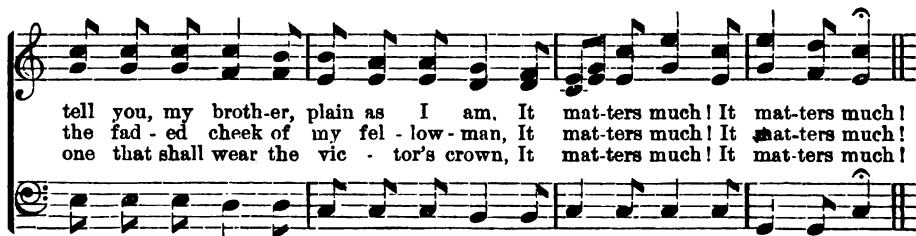
1. It mat-ters lit-tle where I was born, If my parents were rich or poor; Or
 2. It mat-ters lit-tle how long I stay In a world of sor-row and care; Or
 3. It mat-ters lit-tle where be my grave, On... land or up-on the sea; By



whether they shrank at the cold world's scorn, Or walked in the pride of wealth secure. But
 whether in youth I am called a-way, Or live till my bones and pate are bare. But
 purling brook or 'neath stormy wave, It matters lit-tle or naught to me. But



whether I live an hon-est man, And hold my in-teg-ri-ty firm in my clutch, I
 whether I do the best I can, To soften the weight of ad-ver-si-ty's touch On
 whether the angel Death comes down, And marks my brow with his loving touch As

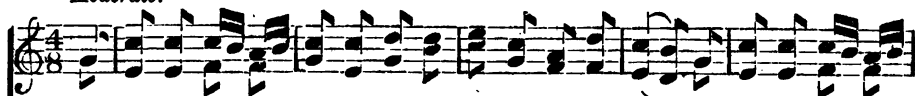


tell you, my broth-er, plain as I am, It mat-ters much! It mat-ters much!
 the fad-ed cheek of my fel-low-man, It mat-ters much! It mat-ters much!
 one that shall wear the vic-tor's crown, It mat-ters much! It mat-ters much!

THE PIOUS SHEPHERD.

R. L. D.

A. HARDER.

Moderato.

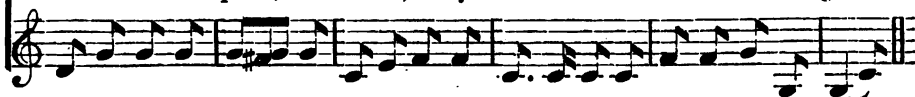
1. Therestood a lit - tle slender tree up - on a brooklet's bank, And on the moss - y
 2. But see! the mud - dy torrent pours adown the mountain side, And in the val - ley
 3. And when he saw the flood subside, the shepherd ventured near, And ah! with sor - row



edge in glee a wea - ry shepherd sank. The rustling leaves and breezes cool, lulled
 swells and roars the brooklet's angry tide. The lit - tle tree in ter - ror shook and
 there he spied the lit - tle tree so dear. He drew it gen - tly out a - gain and



him to sweet re - pose, And friendly from the rippling pool the nodding shadows rose.
 tottered to and fro, For now the savage little brook had formed its grave below.
 set it in its place; The slender, shady tree rose then with all its former grace.




- 4 But listen! from the little tree a sound came, sweet but weird,
 A dazzling light shone round it—see! a wondrous youth appeared!
 He issued from the flaming flood and spoke with gentle tone:
 "Thou hast been loving, kind and good, thy wish shall be thy own."

- 5 "No, no!" the pious shepherd cries, "give not reward to me;
 My neighbor in a sick bed lies—I pray thee, set him free."
 "'Tis done!" the angel's quick reply in kindest accents fell;
 The shepherd ran with joyful cry—the man was sound and well.



SPRING'S DELIGHT.

R. L. D.


SCHNEIDER VON WARTENSEL



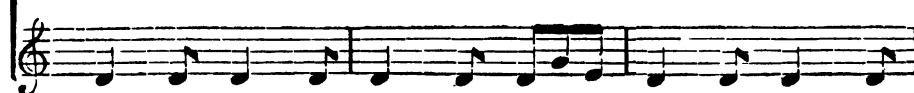
1. Hur - ra! hur - ra! hur - ra! hur - ra! Flow - ers are scent - ing and
 2. Hur - ra! hur - ra! hur - ra! hur - ra! Breez - es are sigh - ing and
 3. Hur - ra! hur - ra! hur - ra! hur - ra! Brook - lets are bab - bling and

bloom - ing! Flow - ers are scent - ing and bloom - ing!
 blow - ing! Breez - es are sigh - ing and blow - ing!
 rush - ing! Brook - lets are bab - bling and rush - ing!





Spread your pet - als all a - round, Let them smile o'er
 O - ver you the sky is bright, Na - ture dan - ces
 Rush a - way through grove and dell, Greet - ing those you



SPRING'S DELIGHT.—Concluded.



all the ground. Hur-ra! hur-ra! hur-ra!.... Tra la la! tra la
with de-light. Hur-ra! hur-ra! hur-ra!.... Tra la la! tra la
love so well. Hur-ra! hur-ra! hur-ra!.... Tra la la! tra la

la! tra la la!.... Flow-ers, flow-ers, bloom - - ing!
la! tra la la!.... Breez-es, breez-es blow - - ing!
la! tra la la!.... Brook-lets, brook lets rush - - ing!

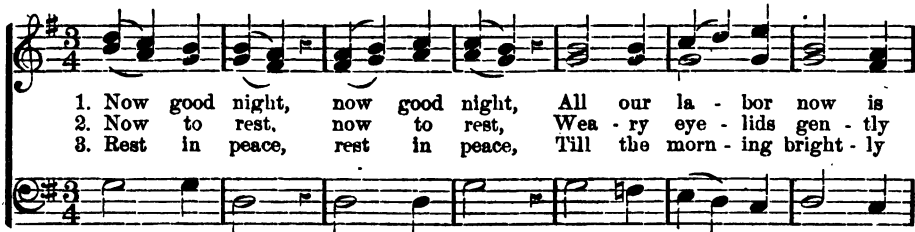


4 Hurra! hurra! hurra! hurra!
Birds are all winging and singing!
Blooming height and sunshine bright,
Spring rejoices at the sight.
Hurra! hurra! hurra!
Tra la la! tra la la! tra la la!
Birdies, birds are singing!

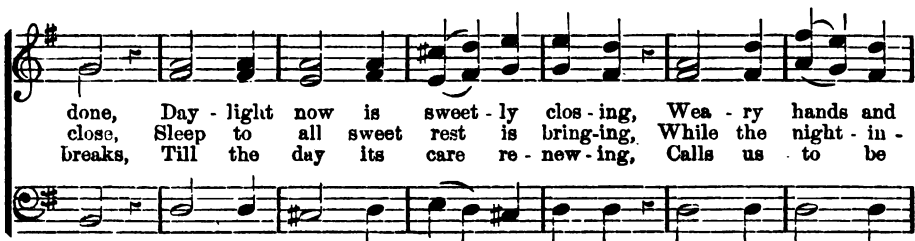
5 Hurra! hurra! hurra! hurra!
Spirit, be sounding and bounding!
Will you be the last to sing,
When around the voices ring?
Hurra! hurra! hurra!
Tra la la! tra la la! tra la la!
Spirit singing, bounding!

GOOD NIGHT.

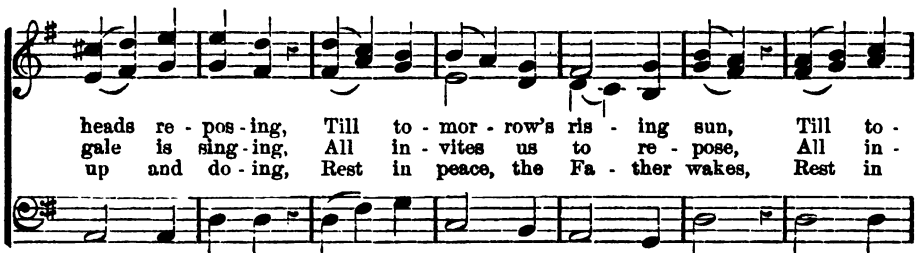
FR. SCHNEIDER.



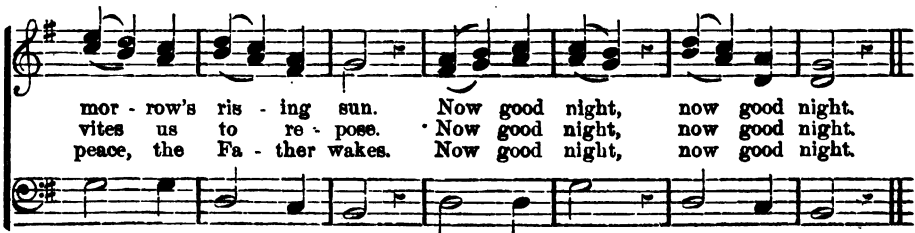
1. Now good night, now good night, All our la - bor now is
 2. Now to rest, now to rest, Wea - ry eye - lids gen - tly
 3. Rest in peace, rest in peace, Till the morn - ing bright - ly



done, Day - light now is sweet - ly clos - ing, Wea - ry hands and
 close, Sleep to all sweet rest is bring - ing, While the night - in -
 breaks, Till the day its care re - new - ing, Calls us to be



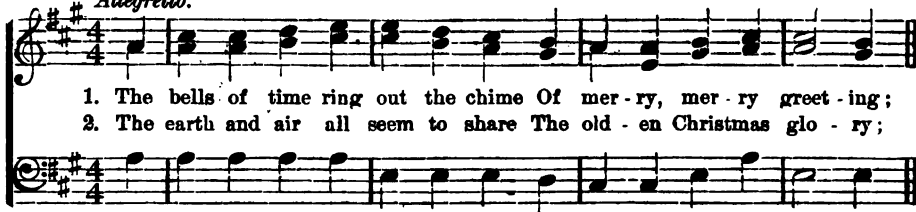
heads re - pos - ing, Till to - mor - row's ris - ing sun, Till to -
 gale is sing - ing, All in - vites us to re - pose, All in -
 up and do - ing, Rest in peace, the Fa - ther wakes, Rest in



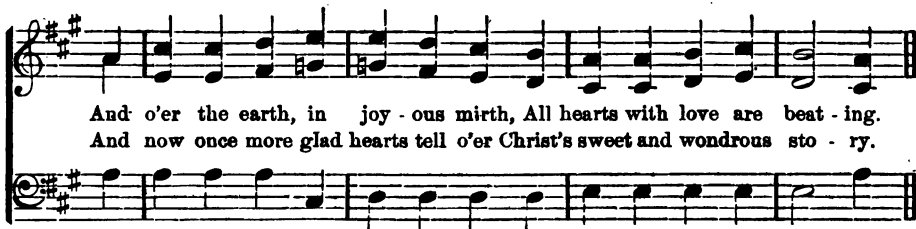
mor - row's ris - ing sun. Now good night, now good night.
 vites us to re - pose. Now good night, now good night.
 peace, the Fa - ther wakes. Now good night, now good night.

CHRISTMAS CAROL.

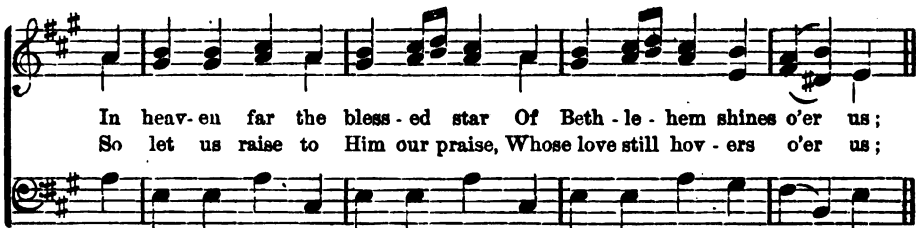
FROM BEETHOVEN.

Allegretto.


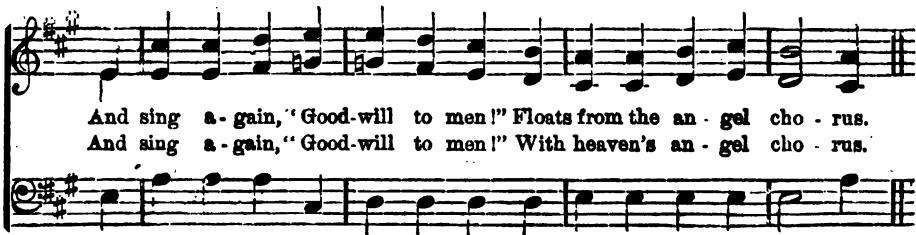
1. The bells of time ring out the chime Of mer-ry, mer-ry greet-ing;
2. The earth and air all seem to share The old-en Christmas glo-ry;



And o'er the earth, in joy-ous mirth, All hearts with love are beat-ing.
And now once more glad hearts tell o'er Christ's sweet and wondrous sto-ry.



In heav-en far the bless-ed star Of Beth-le-hem shines o'er us;
So let us raise to Him our praise, Whose love still hov-ers o'er us;



And sing a-gain, "Good-will to men!" Floats from the an-gel cho-rus.
And sing a-gain, "Good-will to men!" With heaven's an-gel cho-rus.

THE DYING EXILE.

A. E. D.

Moderato.

1. Day is dy-ing, slow-ly, slow-ly, Night, dark night is al-most here; O - pen
2. Let me feel the air of sum-mer Blow once more a - cross my brow; In my
3. Let me hear the tree-tops sing-ing As the evening wind sweeps by; So a -
4. Now the moon with sil - v'ry foot-steps, Pa - ces up the east-ern sky, And her



wide the west-ern window, Let me see the stars ap-pear; Nev-er-more, on
 loved and dis-tant country, It is blow-ing fresh-ly now; To that dear-re-
 round my dis-tant dwelling, Oft-en sing the pine-trees high; Ne'er a - gain their
 peace-ful light is shining, Where my dear ones slumb'ring lie; 'Thus, tho' far from



land or sea, Will the stars shine out for me, Will the stars shine out for me.
 membered shore, It shall bring me nev-er-more, It shall bring me nev-er-more.
 mel-o-dy To my ears shall waft-ed be, To my ears shall waft-ed be.
 home I sleep, God my lone-ly grave shall keep, God my lone-ly grave shall keep.



LEND A HELPING HAND.

G. B. L.

Moderato.

1. Lift a lit - tle! Lift a lit - tle! Let us lend a help - ing hand ;
 2. Lift a lit - tle! Lift a lit - tle! Ef - fort gives one add - ed strength ;
 3. Lift a lit - tle! Lift a lit - tle! Man - y they that need thy aid ;

To that heav y - la - den brother— Who for weakness scarce can stand.
 That which stag - gers him at ris - ing, Thou canst hold at arm's full length.
 Man - y ly - ing on the road - side, 'Neath mis - for - tune's drear - y shade.

What to thee, with thy strong muscle, Seems a light and eas - y load,
 Not his fault that he is fee - ble, Not thy praise that thou art strong ;
 Pass not like the Priest and Le - vite, Heed - less of thy fel - low - man,


Is to him a pon - drous bur - den, Cum - ber - ing his pil - grim road.
 It is God makes lives to dif - fer— Some for wail - ing, some for song.
 But with heart and arms ex - tend - ed, Be the good Sa - mar - i - tan.

WINTER.—SLEIGH-BELL SONG.


Spirited.

W. B. BRADBURY.


By permission of IVISON, BLAKEMAN, TAYLOR & Co.



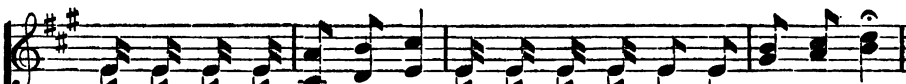
1. Jin-gle, jin-gle, jin-gle, jin-gle, clear the way, 'Tis the mer-ry, mer-ry sleigh!
 2. Jin-gle, jin-gle, jin-gle, jin-gle, on they go, Caps and bon-nets white with snow,
 3. Jin-gle, jin-gle, jin-gle, jin-gle, down the hills, O'er the meadows, past the mills;



As it swift-ly glides a - long, Hear the burst of hap-py song. See the
 At the fa - ces swimming past, Nodding thro' the flee - cy blast; Not a
 Now 'tis slow, and now 'tis fast, Winter will not al - ways last; Ev - ry.



fly - ing glan - ces bright, Flashing o'er the pathway white; Jin-gle, jin-gle,
 sin - gle robe they fold, To pro - tect them from the cold; Jin-gle, jin-gle,
 pleasure has its time, Spring will come and stop the chime; Jin-gle, jin-gle,



j in - gle, j in - gle, how it whirls, Crowded full of laughing boys and girls.
 j in - gle, j in - gle, 'mid the storm, Laughing, fun, and frolic keep them warm.
 j in - gle, j in - gle, clear the way! 'Tis the mer-ry, mer-ry, mer-ry sleigh.

SLEIGH-BELL SONG.—Concluded.

CHORUS.

Jin-gle, jin-gle, jin-gle, jin-gle, jin-gle, jin-gle, jing, How the mer-ry, mer-ry,

mer-ry, mer-ry sleigh-bells ring! 'Tis the mer ry, mer-ry sleigh! 'Tis the

mer-ry, mer-ry sleigh! 'Tis the mer-ry, mer-ry, mer-ry, mer-ry sleigh!

SONG OF PRAISE.

Aft,

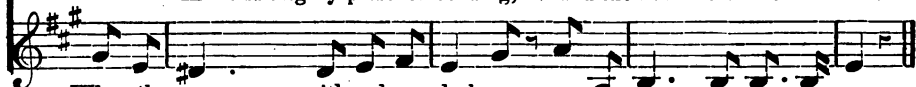
Andante.

1. Praise the Lord! with love He heark-ens, He will not de - sert His own;
2. Praise the Lord! His rains de - scend-ing, Pure and sweet the air re - new;

SONG OF PRAISE.—Concluded.



When the eye with sadness darkens, He will leave us not a - lone.
In His mighty presence bending, Stand the flow - ers wet with dew.



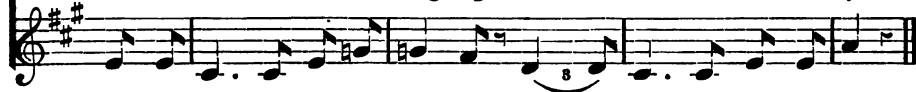
When the eye with sadness darkens,
In His might - - y presence bending,



Praise the Lord! so mild and ten - der; Af - ter drea - ry nights of storm,
Praise the Lord! the tears are thronging On the earth - ly pil - grim's way;



Glow the fields with greater splendor. And the rain - bow's brill - iant form;
But be - neath the si - lent long - ing Grows the soul to live for aye;

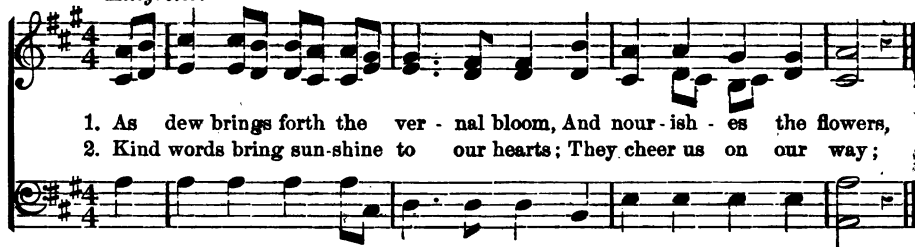


Glow the fields with greater splendor, And the rain - bow's brilliant form.
But be - neath the si - lent long - ing Grows the soul to live for aye.

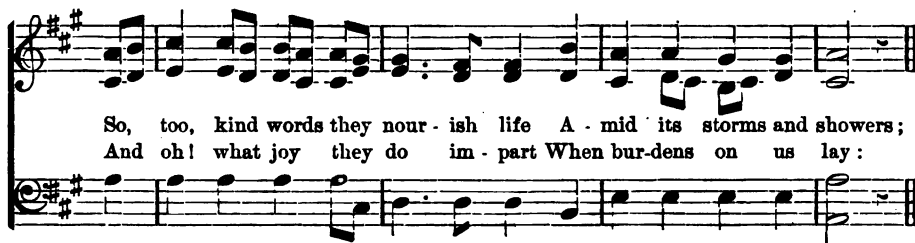


KIND WORDS.

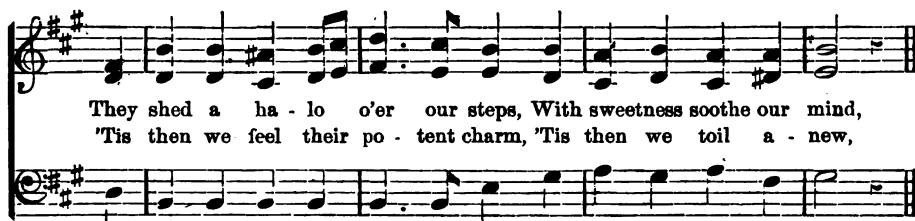
FROM MEHUL.

Allegretto.


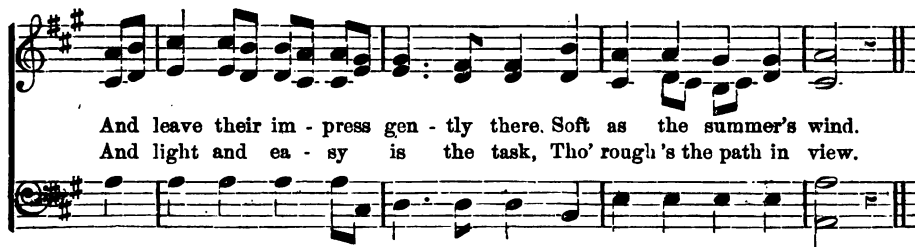
1. As dew brings forth the ver - nal bloom, And nour - ish - es the flowers,
2. Kind words bring sun - shine to our hearts; They cheer us on our way;



So, too, kind words they nour - ish life A - mid its storms and showers;
And oh! what joy they do im - part When bur - dens on us lay:



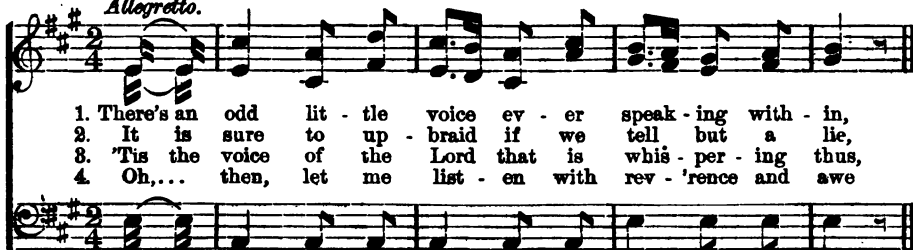
They shed a ha - lo o'er our steps, With sweetness soothe our mind,
'Tis then we feel their po - tent charm, 'Tis then we toil a - new,



And leave their im - press gen - tly there. Soft as the summer's wind.
And light and ea - sy is the task, Tho' rough's the path in view.

CONSCIENCE.

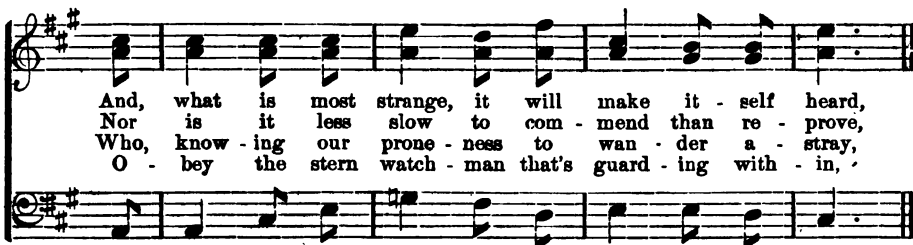
German.

Allegretto.


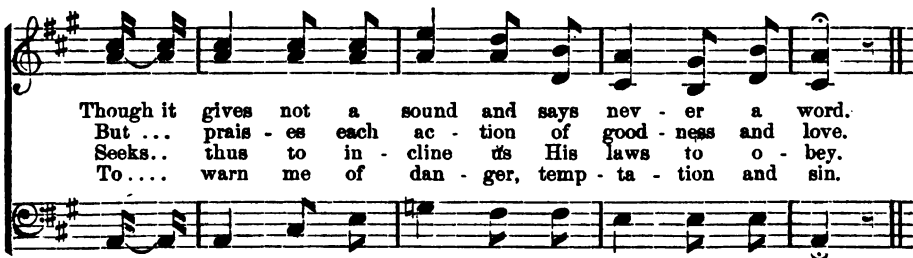
1. There's an odd lit - tle voice ev - er speak - ing with - in,
 2. It is sure to up - braid if we tell but a lie,
 3. 'Tis the voice of the Lord that is whis - per - ing thus,
 4. Oh,... then, let me list - en with rev - 'rence and awe



That prompts us to du - ty and warns us from sin;
 Nor will let the least e - vil pass si - lent - ly by;
 'Tis our Fa - ther ie speak - ing in mer - cy to us;
 To this voice of my God, as my guide and my law;



And, what is most strange, it will make it - self heard,
 Nor is it less slow to com - mend than re - prove,
 Who, know - ing our prone - ness to wan - der a - stray,
 O - bey the stern watch - man that's guard - ing with - in,



Though it gives not a sound and says nev - er a word.
 But ... prais - es each ac - tion of good - ness and love.
 Seeks... thus to in - cline us His laws to o - bey.
 To warn me of dan - ger, temp - ta - tion and sin.

AMERICA FOR FREEDOM.

JULIA WARD HOWE. From "Youth's Companion."

G. B. L.

Allegretto.

1. A - mer - i - ca for free - dom! That was the old - time cry ;
 2. The word with which they start - ed The globe has gir - dled round ;
 3. When ours it was to strug - gle, All good men wish'd us well ;
 4. Woe worth the day we con - quered If we this pledge for - sake,

The word for which our fa - thers stood To bat - tle and to die.
 A - cross its seas and des - erts The wild man knows its sound ;
 To them our crown - ed con - quest A proph - e - cy did tell :
 For greed or wild am - bi - tion A de - vious rec - ord make!

From throned op - pres - sion flee - ing, They felt the gall - ing chain
 And some - thing of the sto - ry That lifts our hearts to - day,
 "That beau - teous land doth prom - ise Joy to the troub - led earth,
 A - gainst the world's in - jus - tice Ring still our bat - tle - cry:

A ty - rant held with - in his hand, To pluck them back a - gain.
 How one he - ro - ic hand - ful barred The old Wrong from its way.
 With wel - come wide and peace - ful For all of hu - man heart."
 A - mer - i - ca for free - dom, By this we live and die!

THE TWO SPRINGS.

R. L. D.

MOZART.

Allegretto.

1. Glad - ly we hail, O Spring, thy com - ing, Flow - ers in beau - ty
 2. Beau - ti - ful Spring and Youth we treas - ure; Youth and fair Vir - tue,

bloom a - round; In - sects with joy are gai - ly hum - ming;
 no - ble pair! Springs of the year and life's sweet pleas - ure,

Hark! thro' the grove gay songs re - sound. There is a spring of
 Beau - ti - ful bless - ings ev - er share. Flow - er - y bloom has

life thus bloom - ing, In - no - cent time of joy and play,
 soon de - part - ed, So the de - lights of life will wane,

THE TWO SPRINGS.—Concluded.

When we should view the fut - ure loom-ing; Soon it is gone, yet
Yet in the bloom the fruit is start-ed; Use well your time, for

long is the way. Soon it is gone, Soon it is gone;
great is the gain. Soon it is gone, etc.

Soon.....

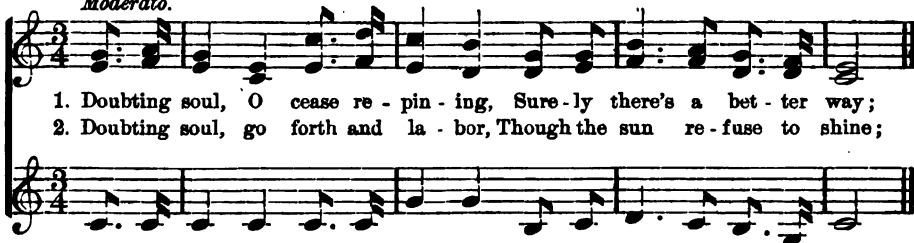
Long is the way, yes, long is the way; Long, long,
Long, long,

long is the way, Long, long, long is the way.


AFTER LABOR COMETH REST.

Mrs. ANNIE S. HAWES.

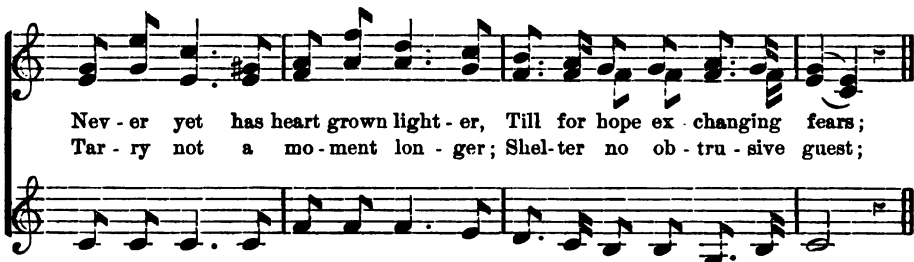
From the German.

Moderato.


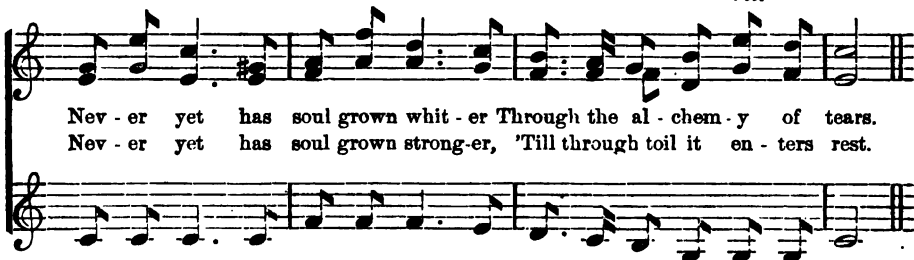
1. Doubting soul, O cease re - pin - ing, Sure - ly there's a bet - ter way;
2. Doubting soul, go forth and la - bor, Though the sun re - fuse to shine;



Look a - bove, the sun is shin - ing; Darkness ev - er leads to - day.
Look a - round thee—Lo! thy neigh - bor Bears a bur - den great as thine.



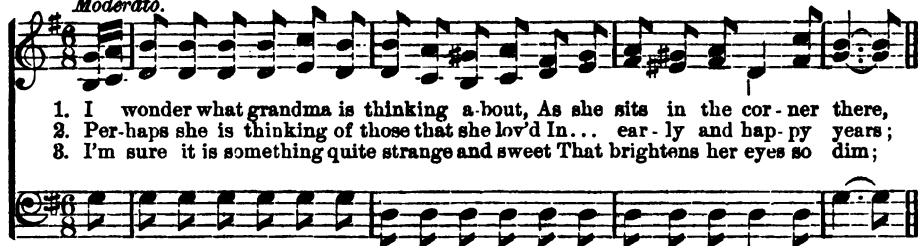
Nev - er yet has heart grown light - er, Till for hope ex - changing fears;
Tar - ry not a mo - ment lon - ger; Shel - ter no ob - tru - sive guest;

rit.


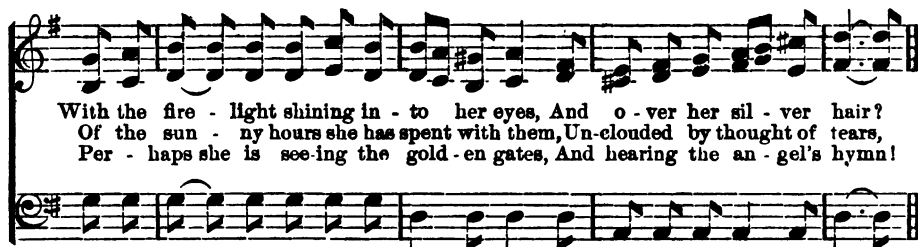
Nev - er yet has soul grown whit - er Through the al - chem - y of tears.
Nev - er yet has soul grown strong - er, 'Till through toil it en - ters rest.

GRANDMA'S DREAM.

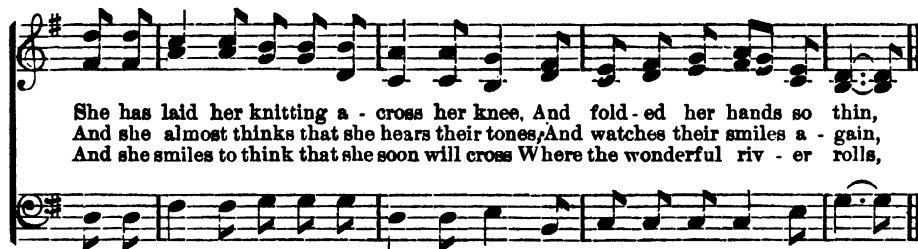
G. B. L.

Moderato.


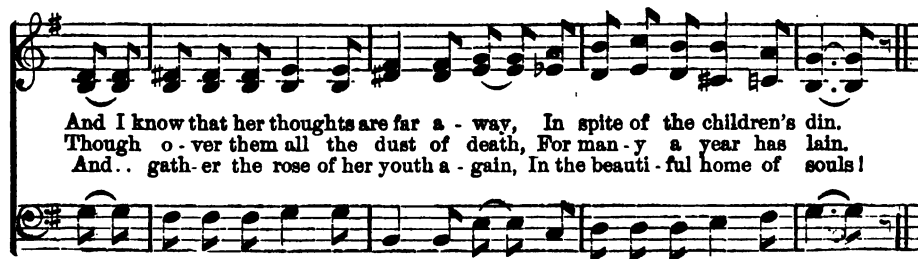
1. I wonder what grandma is thinking a-bout, As she sits in the cor-ner there,
 2. Per-haps she is thinking of those that she lov'd In... ear-ly and hap-py years;
 8. I'm sure it is something quite strange and sweet That brightens her eyes so dim;



With the fire - light shining in - to her eyes, And o - ver her sil - ver hair?
 Of the sun - ny hours she has spent with them, Un-clouded by thought of tears,
 Per - haps she is see-ing the gold - en gates, And hearing the an - gel's hymn!



She has laid her knitting a - cross her knee, And fold - ed her hands so thin,
 And she almost thinks that she hears their tones, And watches their smiles a - gain,
 And she smiles to think that she soon will cross Where the wonderful riv - er rolls,



And I know that her thoughts are far a - way, In spite of the children's din.
 Though o - ver them all the dust of death, For man - y a year has lain.
 And... gath - er the rose of her youth a - gain, In the beauti - ful home of souls!

CHAPTER X.

No thorough teacher can have passed over the work thus far without frequent reviews and many questions, the answers to which would throw light upon the subject, or aid in fixing in the minds of pupils the matter taught. This chapter, however, is devoted to a more thorough review of the work from the beginning, and will serve as a guide in study and in the preparation of questions for examination from time to time. The review will not be so much in the exact order in which the different topics were introduced, as to more fully unfold each point presented, with a view of giving pupils a more complete and comprehensive view of the subject in little space.

QUESTIONS IN REVIEW.

1. What are tones? *Musical sounds.*
2. May tones be seen or heard? *Heard.*
3. In how many respects do tones differ? *Three.*
4. In what respects? *In length, pitch, and force.*
5. How are tones named with respect to length? *Whole, Half, Quarter, Eighth, etc.*
6. By what is the length of tones represented? *Chiefly by characters called notes.*
7. What other service do notes perform? *They show the order of tone succession.*
8. What other characters aid in representing tone-lengths? *The Dot, Double-dot, Triplet-mark, Tie, Stur, and Pause.*
9. May notes be seen or heard? *Seen.*
10. From what do notes take their name? *From the tone-lengths which they represent, as, Whole, Half, Quarter, Eighth, etc.*
11. What is the use of a dot after a note or rest? *It increases its length-value one-half.*
12. What is the use of the double-dot? *It increases the length-value three-fourths.*
13. What is the use of the triplet-mark? *It diminishes the length-value of three equal notes to two of the same kind without the mark.*

14. What is the tie, and its use? *A curved line placed over or under two or more notes on the same degree of the staff, by which they represent one prolonged tone.*
15. The slur and its use? *Same as tie, except that the notes are on different degrees of the staff.*
16. What does the pause indicate? *The prolongation of a tone beyond what the note indicates.*
17. What are rests? *Characters which indicate silence.*
18. How many kinds of rests, and names? *The same in number and name as the kinds of notes.*
19. How are tone-lengths measured? *By portions of time called measures.*
20. What are measures? *Portions of time.*
21. How are they represented? *By spaces between bars.*
22. What are bars? *Vertical lines, used to separate written measures.*
23. What is the use of the double-bar? *To show the end of a musical phrase, a line of poetry, or piece of music.*
24. What is meant by beating time? *Equal or regular motions of the hand.*
25. How many kinds of measure in common use? *Four.*
26. What are their names? *Double, Triple, Quadruple, and Sextuple.*
27. Upon what does the kind of measure depend? *Upon the number of its parts.*
28. What is that measure called which has two parts? *Double measure.*
29. By what figure is it designated? *The figure two (2).*
30. How many and what beats to double measure? *Two; down and up.*
31. What is the measure with three parts called? *Triple measure.*
32. What figure indicates it? *3.*
33. How many, and what beats? *Three; down, left, and up.*
34. What measure has four parts? *Quadruple measure.*
35. What beats? *Down, left, right, and up.*
36. What figure indicates it? *4.*
37. What measure has six parts? *Sextuple measure.*
38. What beats? *Down, left, left, right, up, up; or, as two triple measures or one double measure.*
39. What figure indicates it? *6.*
40. Which parts of the different measures are accented? *The first part of each, and also the third part of quadruple, and fourth part of sextuple.*
41. Upon what does the variety of measure depend? *Upon the kind of note on each part of the measure.*
42. How many varieties of measure may there be? *As many as there are kinds of notes.*
43. Upon what does the kind of measure depend? *Upon the number of parts in the measure.*
44. How many, and what varieties of measure in common use? *Two; quarter and eighth varieties.*
45. By what are varieties of measure indicated? *By figures.*




46. How are figures indicating both *kind* and *variety* of measure written? *In the form of a fraction.*
47. What does the *numerator* indicate? *The kind of measure.*
48. What does the *denominator* indicate? *The variety of measure.*
49. What kind and variety of measure do the figures $\frac{3}{8}$ indicate? *Triple measure and eighth variety.*
50. The questions thus far have relation to what property of tones? *Length.*
51. What is meant by the *pitch* of tones? *Their difference in respect to highness and lowness.*
52. How are tones named with respect to pitch? *Either from their relation to other tones, or, independent of any relation.*
53. What is that tone-pitch called which is named from its relation to other tone-pitches? *Relative pitch.*
54. From what are relative pitch-names taken? *From the names of numbers.*
55. What is that series of tones called which is arranged in a certain order of relative pitch? *The scale.*
56. Whence the name? *From the Italian, Scala, meaning a ladder.*
57. How many tones in the scale? *Eight.*
58. What are their names? *One, two, three, four, five, six, seven, and eight.*
59. In singing the scale, what syllables are often applied? *Do, Re, Mi, Fa, Sol, La, Si, Do.*
60. Of what use are these syllables in singing? *By association, they help to a practical knowledge of relative pitch.*
61. When and by whom were these syllables first employed? *In the eleventh century, by a monk named Guido Aretino.*
62. What is that tone-pitch called which is independent of any relationship? *Absolute pitch.*
63. From what are absolute pitch-names taken? *From the names of letters.*
64. How many and what letters are taken? *Seven; A, B, C, D, E, F, G.*
65. Why do we have *eight* relative pitch-names and only *seven* absolute pitch-names? *Because eight or one has two relative and but one absolute pitch.*
66. By what is the pitch of tones represented? *By the staff and clef.*
67. Of what is the staff composed? *Of five parallel lines and four intermediate spaces.*
68. What is each line or space of the staff called? *A Degree.*
69. How many degrees in the staff? *Nine.*
70. How are they numbered? *From the lower upward.*
71. What is done when more are needed? *Lines and spaces are added.*
72. What are such lines and spaces called? *Added or ledger lines and spaces.*
73. Does the staff *alone* represent any definite relative or absolute pitch, or does it not? *It does not.*
74. How may relative pitch be connected representatively with the staff? *By placing some figure, from 1 to 8, on some degree of the staff.*

75. How absolute pitch? *By using some letter, from A to G.*
76. What does such letter or figure show? *It shows by what degree of the staff the pitch indicated by the figure or letter is represented.*
77. What does such figure or letter furnish? *A key to finding out by what degrees other tone-pitches are represented.*
78. Are letters or figures usually employed? *Letters.*
79. What are letters so used called? *Clefs.*
80. Whence derived? *From the French, meaning key.*
81. Why not use our word *key*? *Because it has another use in music.*
82. What letters are used as clefs? *G, F, and sometimes C.*
83. When G is used, upon what degree of the staff is it placed? *Upon the second line.*
84. When the G-clef is used, where will C be represented? *First added line below.*
85. Where is F placed? *Upon the fourth line.*
86. When the F-clef is used, where will C be represented? *Second space.*
87. In what respect do the tones of the scale differ? *In pitch.*
88. What is the difference of pitch between two tones called? *An interval.*
89. How many intervals in the scale? *Seven.*
90. How many kinds of intervals in the scale? *Two.*
91. What are they called? *Steps and half-steps.*
92. How many of each? *Five steps and two half-steps.*
93. Is the order in which they occur important or unimportant? *Important.*
94. What is the proper order? *From one to two, a step; two to three, a step; three to four, a half-step; four to five, a step; five to six, a step; six to seven, a step; seven to eight, a half-step.*
95. Must the pitch of the scale be always the same, or may it change? *It may change.*
96. In our first scale, what absolute pitch is taken as one? *C.*
97. From what is a scale named? *From the pitch-name of one.*
98. What are the pitch-names of the scale of C? *C, D, E, F, G, A, B, C.*
99. When a part of a piece of music is to be sung a second time, how may it be indicated? *By some mark of repetition.*
100. How many such marks are in common use, and what are they? *Three; dots, Da Capo, and Dal Segno, or their abbreviations, D. C. and D. S.*
101. What is the meaning of the dots? *To repeat, their position determining how much.*
102. The meaning of D. C.? *Repeat from the beginning.*
103. The meaning of D. S.? *Repeat from the sign (S).*
104. The meaning of Fine? *The end.*
105. How many intermediate tones in the scale? *Five.*
106. Where do they occur? *Wherever there is the interval of a step.*
107. Are these intermediate tones the scale tones modified, or changed, or different tones? *Different tones.*
108. How do they differ from the scale-tones? *In pitch.*

109. From what do they take their names? *From one of the scale tones between which they occur.*
110. When named from *one*, what is the intermediate tone between *one* and *two* called? *Sharp-one.*
111. The word sharp means what when thus used? *Higher.*
112. When named from *two*, what is the tone between *one* and *two* called? *Flat-two.*
113. What is the meaning of the word *flat* in music? *Lower.*
114. Are the tones named sharp-one and flat-two the same in pitch, or different? *The same.*
115. Why do they differ in name? *Because they differ in relation.*
116. The tone between C and D, when named from C, is called what? *C-sharp.*
117. What when named from D? *D-flat.*
118. A tone named sharp is indicated by what character? *A character made thus, #, and called a sharp.*
119. A tone named flat is how indicated? *By a character called flat, made thus, b.*
120. How far does the significance of a sharp or flat extend? *Through the measure in which it occurs.*
121. What character terminates their significance? *A Natural, made thus, n.*
122. How many tones in the Chromatic scale? *Thirteen.*
123. How many intervals? *Twelve.*
124. Are the intervals alike, or different? *Alike.*
125. What are they? *Half-steps.*
126. What is that scale called which consists of eight tones? *The Diatonic scale.*
127. How many Diatonic scales? *Two; Major and Minor.*
128. How do they differ? *In the order of intervals.*
129. How many forms of the Minor scale in common use? *Three.*
130. What are they called? *Natural, Harmonic, and Melodic.*
131. When is a Minor relative to a Major scale? *When it begins with six of the Major.*
132. When is a Major relative to a Minor scale? *When it begins with three of the Minor.*
133. What is the relative Minor to C Major? *A.*
134. What is the relative Major to A Minor? *C.*
135. When is the scale said to be transposed? *When its pitch is changed.*
136. What is that pitch called which is taken as one? *The key, or key-tone.*
137. In the application of letters as pitch-names, what is taken as one? *C.*
138. In what key is our first or model scale. *C.*
139. What tone-pitches constitute the key of C? *C, D, E, F, G, A, B, C.*
140. How may the pitch be changed, and the order of intervals be preserved? *By the use of such intermediate tones as are necessary, and disuse of such as are unnecessary.*

141. How are different keys indicated? *By sharps or flats at the beginning of the music.*
142. What are sharps and flats thus used called? *The signature.*
143. What does the signature indicate? *The constituent tones of that key.*
144. What is the signature of the key of C? *The absence of flats or sharps.*
145. In first transposing the scale, what pitch is usually taken as one? *G.*
146. What tone is G in the key of C? *Five.*
147. What is the interval from C to G? *A fifth.*
148. What tones constitute the key of G? *G, A, B, C, D, E, F#, G.*
149. Why is F# needed in the key of G? *To preserve the right order of intervals.*
150. What tone has the key of C which does not belong to the key of G? *F.*
151. What tone of the key of G does not belong to the key of C? *F#*
152. With what tone of a key does its relative Minor begin? *Six.*
153. What, then, is the relative Minor of G Major? *E.*
154. The key of G has what signature? *F#, or, one sharp.*
155. The key of E Minor has what signature? *One sharp.*
156. Why is the same signature used in both keys? *Because both keys require F#*
157. In the second transposition by fifths, what pitch is taken as one? *D.*
158. In the key of D, what are the constituent tones? *D, E, F#, G, A, B, C#, D.*
159. Why is C# required as seven? *To preserve the right order of intervals.*
160. What key is the relative Minor of D Major? *B Minor.*
161. What signature to the keys of D Major and B Minor? *Two sharps; or, F# and C#*
162. What is the pitch of seven in the key of D? *C#*
163. What is the pitch of flat-seven? *C.*
164. In the third transposition by fifths, what is the pitch of one? *A.*
165. What tones constitute the key of A? *A, B, C#, D, E, F#, G#, A.*
166. What is A in the key of C? *Six.*
167. What is A in the key of G? *Two.*
168. What is A in the key of D? *Five.*
169. What is A in the key of A? *One.*
170. What is the relative Minor to A Major? *F# Minor.*
171. What is the signature of the keys of A Major and F# Minor? *Three sharps.*
172. Three in the key of A is what in the key of G? *Sharp-four.*
173. It is what tone in the key of D? *Seven.*
174. In the fourth transposition by fifths, what is one? *E.*
175. What tones constitute the scale of E? *E, F#, G#, A, B, C#, D#, E.*
176. What is the relative Minor to E Major? *C#.*
177. What is the signature to E Major and C# Minor? *Four sharps.*
178. In the fifth transposition by fifths, what is the key? *B.*
179. What is the signature? *Five sharps.*

180. What tones in the key of B do not belong to the key of C? *F \sharp , C \sharp , G \sharp , D \sharp , A \sharp .*
181. What is the key in the sixth transposition by fifths? *F \sharp .*
182. What is the signature? *Six sharps.*
183. What are the constituent tones? *F \sharp , G \sharp , A \sharp , B, C \sharp , D \sharp , E \sharp , F \sharp .*
184. In the transposition of the scale by fifths, what are used as signatures? *Sharps.*
185. In the model scale, what is the pitch of one? *C.*
186. In the key of C, what is the pitch of four? *F.*
187. What is the interval from C to F? *A fourth.*
188. With F as one, what tones would constitute a scale? *F, G, A, B \flat , C, D, E, F.*
189. Why use B \flat instead of B? *To preserve the right order of intervals.*
190. What would be the interval from three to four if B were used instead of B \flat ? *A step.*
191. What the interval from four to five if B were used? *A half-step.*
192. What key is the relative Minor of F Major? *D.*
193. What is the signature of the keys of F Major and D Minor? *B \flat , or one flat.*
194. In the second transposition by fourths, what is the key? *B \flat .*
195. In the key of B \flat , what are the constituent tones? *B \flat , C, D, E \flat , F, G, A, B \flat .*
196. What tone is introduced which does not belong to the key of F? *E \flat .*
197. What is the relation of E \flat in the key of F? *Flat-seven.*
198. What is the relation of E \flat in the key of B \flat ? *Four.*
199. What is the tone of transposition from any key to its fourth? *Flat-seven.*
200. What is the relative Minor of B \flat Major? *G.*
201. What is the signature of G Minor and B \flat Major? *Two flats; B \flat and E \flat .*
202. What is the key in the third transposition by fourths? *E \flat .*
203. What is the pitch of flat-seven in the key of B \flat ? *A \flat .*
204. What is the relation of A \flat in the key of E \flat ? *Four.*
205. What tones constitute the key of E \flat ? *E \flat , F, G, A \flat , B \flat , C, D, E \flat .*
206. What tones in the key of E \flat not in the key of C? *B \flat , E \flat , A \flat .*
207. What is the relative Minor of E \flat Major? *C.*
208. The keys of E \flat Major and C Minor have what signature? *Three flats.*
209. What is the pitch of sharp four in the key of E \flat ? *A.*
210. In the fourth transposition by fourths, what is the key? *A \flat .*
211. What tones constitute the key of A \flat ? *A \flat , B \flat , C, D \flat , E \flat , F, G, A \flat .*
212. What is the relative Minor of A \flat ? *F.*
213. What is the signature of the key of A \flat and its relative Minor? *Four flats.*
214. In the fifth transposition, what is the key? *D \flat .*
215. What tones constitute the scale of D \flat ? *D \flat , E \flat , F, G \flat , A \flat , B \flat , C, D \flat .*
216. What is the key of the sixth transposition? *G \flat .*
217. What tone is of the same pitch as G \flat , though differing in name? *F \sharp .*
218. In changing the name of a tone without changing its pitch, what is such a change called? *An enharmonic change.*
219. What tone is four in the key of G \flat ? *C \flat .*

220. By an enharmonic change, what does $C\flat$ become? *B.*
221. Why not use B for four in $G\flat$? *Because it does not belong to the key of $G\flat$.*
222. How do the keys of $G\flat$ and $F\sharp$ differ? *In name and representation.*
223. Are they alike or different in pitch? *Alike.*
224. What tones constitute the key of $G\flat$? *$G\flat$, $A\flat$, $B\flat$, $C\flat$, $D\flat$, $E\flat$, F , $G\flat$.*
225. What is three in the key of $G\flat$? *$B\flat$.*
226. What is flat-three in the key of $G\flat$? *$B\flat\flat$ (*B-double-flat*).*
227. By an enharmonic change, what is $B\flat\flat$? *A.*
228. Why not take A as flat-three instead of $B\flat\flat$? *Because A is not three to G , but two.*
229. What is the relation of A in the key of $G\flat$? *Sharp two.*
230. Three in the key of $G\flat$ is what tone in the key of $E\flat$? *Five.*
231. Four in the key of $G\flat$ is what in the key of $D\flat$? *Flat-seven.*
232. A medium degree of force in singing is expressed by what word? *Mezzo.*
233. A somewhat louder degree of force than mezzo, by what word? *Forte.*
234. A somewhat louder degree than forte, by what word? *Fortissimo.*
235. A somewhat softer degree than mezzo, by what word? *Piano.*
236. A somewhat softer degree than piano, by what word? *Pianissimo.*
237. Instead of writing the full word, what is generally used? *An abbreviation of the word.*
238. What are the abbreviations of the five words here given? *m , f , ff , p , pp .*
239. What is a tone beginning piano and increasing to forte called? *Crescendo.*
240. How is crescendo indicated? *By the abbreviation *cres.*, or by two diverging lines, thus, .*
241. A tone beginning forte and decreasing to piano, is called what? *Diminuendo or decrescendo.*
242. How is it indicated? *By *dim.*, *deces.*, or converging lines, thus, .*
243. By the union of crescendo and diminuendo, what have we? *Swell.*
244. How is the swell indicated? *Thus, .*
245. From what language are these terms taken? *Italian.*
246. Why not use our own language? *Because these terms are universally used.*
247. What word indicates a medium degree of movement? *Moderato.*
248. A degree of movement somewhat quicker than Moderato is indicated by what word? *Allegretto.*
249. A degree somewhat faster than Allegretto by what? *Allegro.*
250. A degree somewhat faster than Allegro by what? *Presto.*
251. A degree somewhat slower than Moderato by what? *Andante.*
252. A degree somewhat slower than Andante? *Andantino.*
253. Slower than Andantino? *Adagio.*
254. When tones are sung short and detached from others, what is it called? *Staccato.*
255. Are other terms indicating degrees of force or movement used in music or not? *Many are used, but the most important are here given.*

(NOTE.—The following questions are inserted here for convenience, though based upon the matter which follows in the book.)

256. In singing higher than eight in a scale, what does eight become in its relation to its higher tones? *One of a higher scale.*
257. In singing lower than one, what does it become? *Eight of a lower scale.*
258. In what respect do the tones of the higher and lower scales differ? *In pitch.*
259. In what respect do the tones of the higher and lower scales agree? *In their relation to each other.*
260. What is the interval from one to eight called? *An octave.*
261. By what means are the different scales or octaves designated? *By letters differently marked, or of different size.*
262. How is the octave beginning with the pitch represented by the first added line below the staff with G-clef designated? *By once-marked small letters, thus, c, d, e, f, g, a, b.*
263. How is the next octave higher designated? *By twice-marked small letters, thus, c, d, e, f, g, a, b.*
264. How is each successive octave higher designated? *By small letters with an additional mark.*
265. How is the octave next below once-marked small c designated? *By small letters without marks.*
266. Where is small c represented? *By the second space of the staff with the F-clef.*
267. How is the next octave lower designated? *By capital letters.*
268. The next lower octave? *By once-marked capitals.*
269. Each succeeding lower octave? *By capitals with an additional mark.*
270. How many octaves in pitch can the ear distinguish or appreciate? *About nine octaves.*
271. What musical instrument gives this great scale of tone-pitches? *A large organ.*
272. What is the usual compass of the piano-forte? *Seven octaves.*
273. How are the intermediate tones of the model scale distinguished upon the piano-forte? *By black keys.*
274. Into how many different classes in compass are voices divided? *Two; male and female.*
275. What is about the average compass of each class? *Two octaves.*
276. What marked difference between the voices of men and women? *The voices of men are an octave lower in pitch.*
277. Does this difference in pitch exist in children's voices, or are they alike in compass? *They are alike.*
278. What is meant by the compass of a voice? *The number of scale tones differing in pitch which it can sing.*
279. Into how many special classes may voices be divided? *Four; Soprano, Alto, Tenor, and Base.*
280. What are the lower voices of men called? *Base.*

281. What is the average compass of Base voices? *From capital G to once-marked small d.*
282. What are the higher voices of men called? *Tenor.*
283. What is their average compass? *From c to g.*
284. What are the lower voices of women called? *Alto, or Contralto.*
285. What is the average compass of Alto voices? *From g to d.*
286. What are the higher voices of women called? *Treble, or Soprano.*
287. What is their average compass? *From c to g.*
288. What pitch is indicated by the F-clef? *Small f.*
289. For what voices is the F-clef used? *Base voices.*
290. Because of this, what is the F-clef sometimes called? *Base-clef.*
291. When is the F-clef used for Tenor voices? *When the Tenor is written upon the staff with the Base.*
292. What pitch is indicated by the G-clef? *Once-marked g.*
293. For what voices is the G-clef used? *Treble and Alto.*
294. Because of this, what is the G-clef sometimes called? *Treble-clef.*
295. For what other voices or part is the G-clef used? *Tenor.*
296. When the G-clef is used for Tenor voices, what pitch does it indicate? *Small g.*
297. Why is small g indicated? *Because the voices of men are an octave lower than those of women.*
298. When each of the four parts is written upon a staff, how are they usually arranged? *Base lower, Treble next, Alto next, and Tenor higher.*
299. How differently arranged at times? *Tenor next to Base, and Treble highest.*
300. How arranged when written on three staves? *Base on lower staff, Treble and Alto on the middle, and Tenor on the upper.*

(NOTE.—Many more questions might be asked than are here given, and some of these involve several points upon each of which a question might be asked. The subject of transposition, and the constituent tones of the different scales and their relations to each other, afford matter for a great variety of questions, which it is hoped the teacher will not fail to make use of. The above list comprehends the subject as far as considered.)

CHAPTER XI.

THE ability to transpose the scale comes almost, if not quite, as soon as the ability to sing, but to understand the *theory* of transposition requires something more than the perceptive faculties. The principle of transposition by fifths, it is hoped, is understood, and that pupils can readily represent the constituent tones of any scale to F-sharp, six transpositions, and their relative Minors. Reviewing these scales, and the method or principle of transposition by fifths, the teacher sings the scale of C, and asks: *What scale did I sing?* C. *In the first transposition, with what pitch did we begin?* G, or *five*. Suppose I now begin with F as *one*, and when any tone is wrong, raise hands. Sing the pitches F, G, A, B, when the hands will be raised. Repeating, the answer will be that B is too *high* for *four*. *What tone have we learned which is lower than B and higher than A?* B-flat. *What pitches constitute the scale?* F, G, A, B-flat, G, D, E, F. Using *flats* instead of sharps in writing the chromatic scale, observe the order of intervals in the following exercise:

No. 40.



What tone in the scale of C does not belong to the scale of F? B. *What tone in the scale of F does not belong to the scale of C?* B-flat. *Why do we take B-flat instead of B?* To preserve the right order of intervals. *In writing the scale of F, what must be its sign or signature?* One flat, or B-flat. *With what tone of the scale of F does its relative Minor scale begin?* Six. *Its pitch?* D. *By what interval was the scale first transposed?* A fifth. *What is the interval from C to F?* A fourth. *By what interval have we now transposed the scale?* A fourth. *By what tone did we last transpose the scale?* B-flat. *What is its relation to the scale of C?* Flat-seven. *What is the tone by the use of which we transposed any scale a fifth?* Sharp-four. *By which we transpose any scale a fourth?* Flat-seven. *Flat-seven in the key of C is what tone in the key of F?* Four. *What is four in the key of F?* B-flat. *How does*

sharp-four differ from four? A half-step higher. What is the pitch of sharp-four in the key of F? B. Why? Because B is a half-step higher than B-flat, which is four. What have we called the scale of F heretofore? The scale of the first space.

PLEASURES.

R. L. D.

Old German Volkslied.

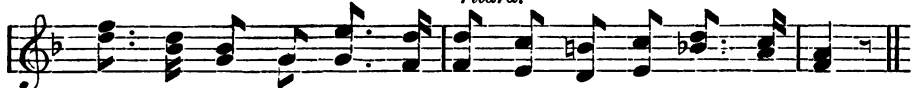
1. O let us fly a - way In free - dom,
2. Rest on some rus - tic mound Where joy - ful
3. Far up the mount - ain height, A - bove the
4. Down in the qui - et vale, A - way from



glad and gay; A - cross the wide ex - pance, Where brill - iant
songs re - sound, And fra - grant per - fumes float From ev - 'ry
ea - gle's flight, Where in the cloud - less blue The spread - ing
life's rude gale, Where cheer - ful voic - es sound And ten - der



col - ors dance; Up in the smil - ing sky, Where clouds so
flow - er's throat; And where the grace - ful deer From mor - tals
earth I view; Where cheeks in ro - sy glow No grief or
peace is found; Where in the crys - tal stream The fish - es

ritard.

light - ly fly, O let me wan - der, let me wan - der there.
flee in fear, O let me wan - der, let me wan - der there.
troub - le show, O let me wan - der, let me wan - der there.
dart and gleam, O let me wan - der, let me wan - der there.

ANGRY WORDS.

M. J. SMITH.

Arranged from the German.

Moderato.

p

1. I wish there were no an - gry words, To rend the heart in twain;
 2. I wish there were no an - gry words, They rend so ma - ny ties
 3. Oft when I hear an an - gry word, I think the time may come

I wish that man did not so love To give his neigh - bor pain -
 Of love, and oft - en in its stead Bid bit - ter feel - ings rise.
 When bit - ter tears will not wash out The mis - chief by it done.

f *mp*

To make the heart with sad - ness thrill, That might be full of bliss;
 Oh, there would be far less of grief, Far less of hu - man woe;
 Far bet - ter then to check them now, Be - fore our loved ones sleep


p *pp* *rit.*

Turn - ing with bit - ter words to gall Their cup of hap - pi - ness.
 If, when we felt an an - gry thought, To speak it each was slow.
 In death, and, filled with sad re - morse, In ag - o - ny we weep.

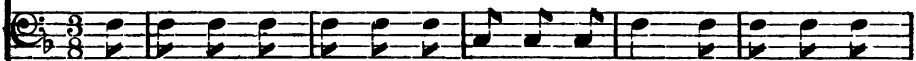

SONG OF SPRING.

R. L. D.



ANDER.

Moderato.



1. A - gain the blue heav - ens are shin - ing and bright, With shim - mer - ing
 2. The val - leys seem full of a strange dis - con - tent; In climb - ing the
 3. How soon all the flow - ers will with - er and die! Al - read - y by

flow - ers glow val - ley and height; The hills bloom a - fresh, the dense
 hills greatest pleas - ure is lent; And he who would stay in the
 thou - sands in slum - ber they lie; From cher - ry - trees show - er the

hedg - es are green, And all the air wel - comes the joy - ous song - queen.
 cit - y's tur - moil, Has noth - ing but troub - le and wea - ri - some toil.
 blos - soms be - low, And cov - er the grounds where the vi - o - lets grow.



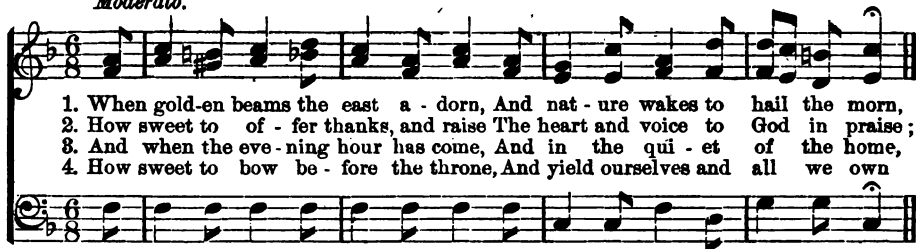
4 All nature so smiling too soon will decay,
 When cold autumn winds o'er the green meadows play;
 The leaves are then falling, the hills become bare,
 And over the fading plain, fogs hang in air.

5 'Tis thus we all die: but the good have no fear;
 The Angel of Light will in beauty draw near,
 And beckon us smilingly over death's vale,
 Where crowns will adorn us and palms wave us hail.

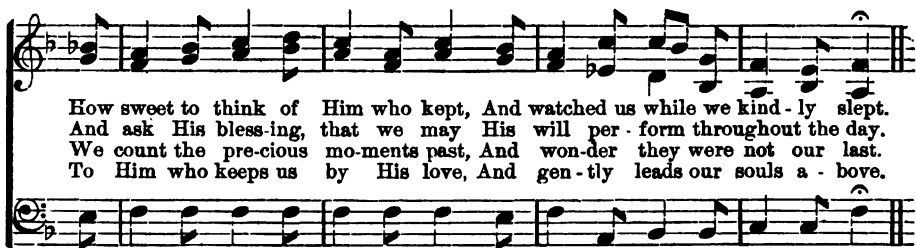
MORNING AND EVENING PRAYER.

From "The Sabbath School."

G. B. L.

Moderato.


1. When gold-en beams the east a - dorn, And nat - ure wakes to hail the morn,
 2. How sweet to of - fer thanks, and raise The heart and voice to God in praise;
 3. And when the eve - ning hour has come, And in the qui - et of the home,
 4. How sweet to bow be - fore the throne, And yield ourselves and all we own

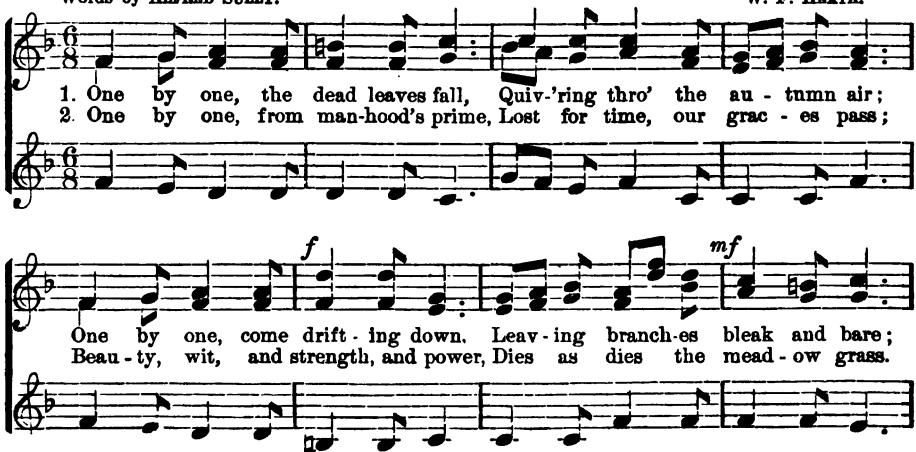


How sweet to think of Him who kept, And watched us while we kind - ly slept.
 And ask His bless - ing, that we may His will per - form throughout the day.
 We count the pre - cious mo - ments past, And won - der they were not our last.
 To Him who keeps us by His love, And gen - tly leads our souls a - bove.

ONE BY ONE.

Words by ALFRED SULLY.

W. F. HEATH.

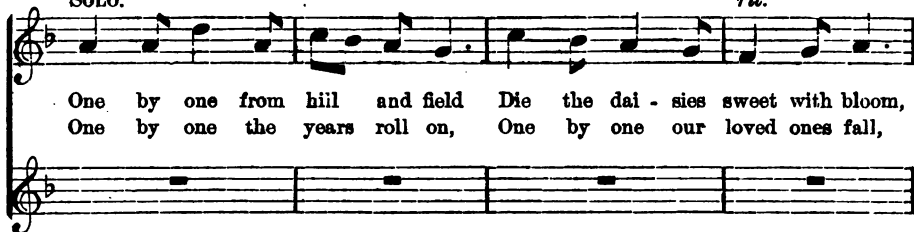


1. One by one, the dead leaves fall, Quiv-'ring thro' the au - tumn air;
 2. One by one, from man-hood's prime, Lost for time, our grac - es pass;

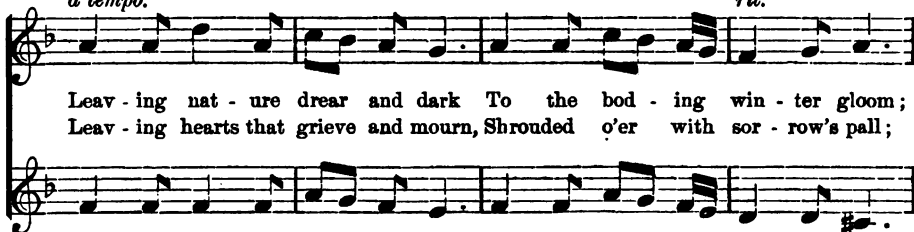
f One by one, come drift - ing down, Leav - ing branch - es bleak and bare;
mf Beau - ty, wit, and strength, and power, Dies as dies the mead - ow grass.

ONE BY ONE.—Concluded.

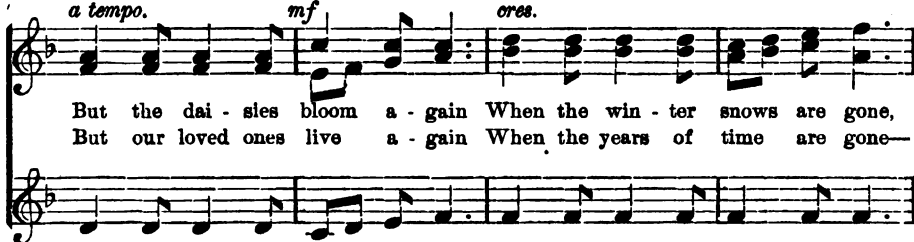
Solo.

rit.


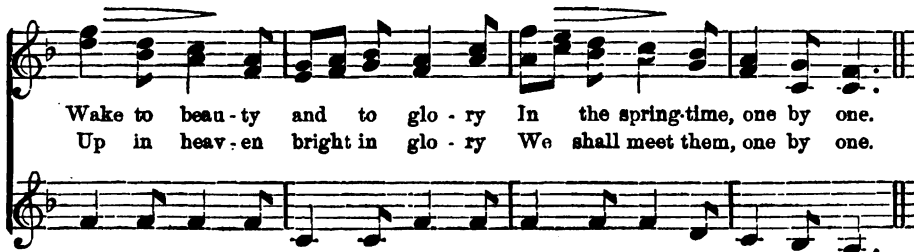
One by one from hill and field Die the dai - sies sweet with bloom,
One by one the years roll on, One by one our loved ones fall,

*a tempo.**rit.*


Leav - ing nat - ure drear and dark To the bod - ing win - ter gloom;
Leav - ing hearts that grieve and mourn, Shrouded o'er with sor - row's pall;

*a tempo.**mf**cres.*


But the dai - sies bloom a - gain When the win - ter snows are gone,
But our loved ones live a - gain When the years of time are gone—



Wake to beau - ty and to glo - ry In the spring-time, one by one.
Up in heav - en bright in glo - ry We shall meet them, one by one.

CHAPTER XII.

HAVING considered at length the subject of transposition by *fifths*, and in the last chapter by *fourths*, we may proceed more briefly to what follows. *In the second transposition by fourths, what pitch will be taken as one?* Four of the key of F. *What is its pitch?* B-flat. *By what tone of the key of F shall we pass to the key of B-flat?* Flat-seven. *What is its pitch?* E-flat? *What are the component tones of the scale of B-flat?* B-flat, C, D, E-flat, F, G, A, B-flat. *What would be the pitch of one of the relative Minor?* G. *What the signature of the key of B-flat?* Two flats. It is important that the proper distinction be made between this scale of B-flat and the scale of B with the signature of five sharps.

THE OLD COTTAGE CLOCK.

Allegretto.

1. That old, old clock of the household stock Was the brightest thing and
2. A friendly voice was that old, old clock, As it stood in the corner



neat - est; The hands, though old, had a touch as gold, And its
smil - ing; And blessed the time with a mer - ry chime, All the



chime rang still the sweet - est; 'Twas a mon - i - tor, too, tho' its
win - try hours be - gull - ing; But a peev-ish old voice had that

THE OLD COTTAGE CLOCK.—Concluded.



words were few, Yet they lived thro' na - tions al - tered, And its
tire - some clock, As it called at day - break bold - ly, When the



voice still strong, warned the old and young, When the voice of friend - ship
dawn looked gray o'er the mist - y way, And the air blew ve - ry



fal - tered. Tick, tick, it said; quick, quick to bed; For
cold - ly. Tick, tick, it said; quick out of bed; For



ten - I've giv - en warn - ing; Up quick - ly and go, or
five I've giv - en warn - ing; You'll nev - er have health, you'll



sure - ly you know, You'll nev - er rise soon in the morn - ing.
nev - er have wealth, Un - less you're up soon in the morn - ing.

CHANDLER.



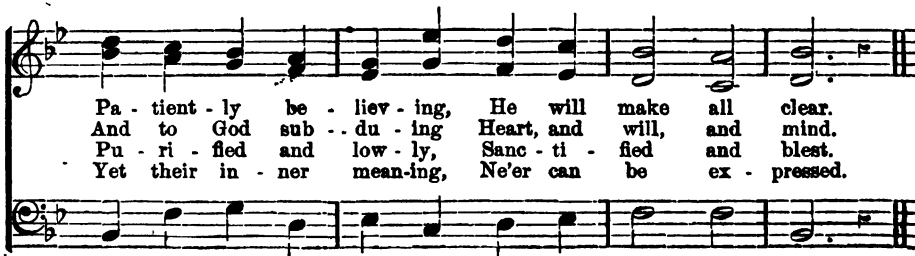
1. Pur - er yet and pur - er, I would be in mind,
 2. Calm - er yet and calm - er, Tri - al bear and pain,
 3. High - er yet and high - er, Out of clouds and night,
 4. Quick - er yet and quick - er, Ev - er on - ward press,



Dear - er yet and dear - er, Ev - 'ry du - ty find;
 Sur - er yet and sur - er, Peace at last to gain;
 Near - er yet and near - er, Ris - ing to the light;
 Firm - er yet and firm - er, Step as I pro - gress;



Hop - ing still and trust - ing God with - out a fear,
 Suf - fer - ing and do - ing, To His will re - signed,
 Light se - rene and ho - ly, Where my soul may rest,
 Oft these earn - est long - ings, Swell with - in my breast,



Pa - tient - ly be - liev - ing, He will make all clear.
 And to God sub - du - ing, Heart, and will, and mind.
 Pu - ri - fied and low - ly, Sanc - ti - fied and blest.
 Yet their in - ner mean - ing, Ne'er can be ex - pressed.

MY NATIVE LAND.

R. L. D.

MOZART.

Moderato.

1. I come, my love-ly na-tive land, With grateful song to thee! Thy
2. How swells my heart with-in my breast, Up-on these mountain heights; I
3. What land is like our own so dear? A land of life and light, With



scenes were formed by Heav-en's hand, And smiles to glad-den me. And
gaze a-broad in peace-ful rest Up-on the earth's de-lights. In
fruit-ful fields and fount-ain clear, Dis-play-ing Heav-en's might. My



ev-er fresh and ev-er fair, O God! Thy world re-mains; The gi-ant
sum-mer's heat I lie be-neath The shad-y for-est maze, And hear the
fa-ther-land, I praise thee still, With harp and ring-ing voice! Thy sons shall



mountains tow-er there In splen-dor o'er the plains,..... In
songs of birds, that breathe The great Cre-a-tor's praise,..... The
shel-ter thee from ill, And in thy peace re-joice,..... And



splen-dor o'er the plains,..... In splen-dor o'er the plains.
great Cre-a-tor's praise,..... The great Cre-a-tor's praise.
in thy peace re-joice,..... And in thy peace re-joice.

LONGING FOR SPRING.

R. L. D.

F. J. KUNKEL.

SOLI. *Allegretto.*

Oh, re - turn! oh, re - turn! oh, re -

Oh, re - turn!

turn! Mild sun - light glanc - ing, Spring gai - ly danc - ing.

Joy - ful spring, joy - ful spring, Oh, re - turn! oh, re -

turn! Come! come! bring the sweet birds back to sing.

LONGING FOR SPRING.—Concluded.

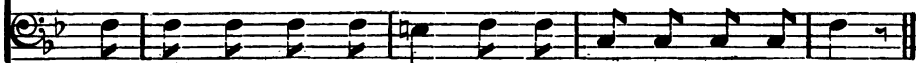
CHORUS.



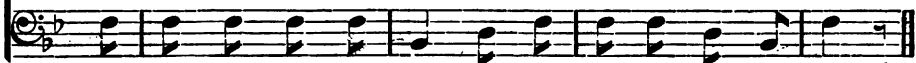
1. Soon come they to their old nests, and glad-ly end their flight;
2. They come, their nests re-build-ing up-on the same old spots;
3. She soon will come; her greet-ing by love-ly moon-light floats;



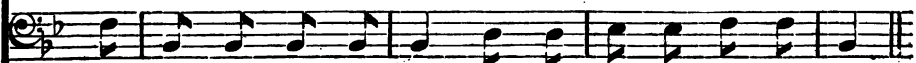
We chil-dren stand and watch them with pleas-ure and de-light,
 We chil-dren stand in won-der to see them form their cots.
 We chil-dren snug-ly pil-low'd, still hear their sooth-ing notes.



And chat of dis-tant coun-tries where they will wing their way,
 'Tis said they love to nest-le where peace and si-lence reign,
 We list in qui-et rap-ture, and then we fall a-sleep,



Where glow-ing hills are don-ning their au-tumn robes of gray.
 Were I so good and peace-ful, I tru-ly might be vain.
 And dream sweet dreams of an-gels, that round us vig-il keep.

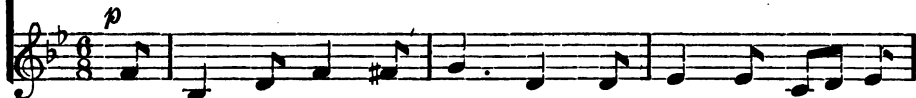


FLOWERS AND CHILDREN.

A. E. D.

Moderato.

1. In pleas - ant shel - tered gar - dens, The sweet rose blush - ing
 2. In wild and marsh - y plac - es, A - mong the mead - ows
 3. But though no care - ful tend - ing, By hand of man is



red, .. The pure and fra - grant lil - y Lifts up its state - ly
 low, .. Be - side the dust - y path - way, Where wea - ry trav - 'lers
 given, The lit - tle way - side blos - soms Are not un - seen by



head; And gen - tly watched and guard - ed From care - less pass - ers -
 go, .. Full many a love - ly blos - som Looks up - ward to the
 heaven. The same blue sky smiles o'er them That smiles on gar - den



FLOWERS AND CHILDREN.—Concluded.

mf



by,... They live their life of fra - grance, Then slow - ly,
 day,... Un - no - ticed yields its fra - grance, And slow - ly
 flowers, They drink the same warm sun - shine, The same re -

mf



p



sweet - ly die,... Then slow - ly, sweet - ly die. ...
 fades a - way,... And slow - ly fades a - way...
 fresh - ing showers, The same re - fresh - ing showers.

p



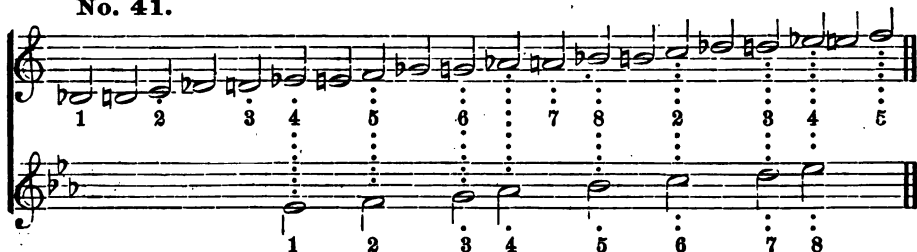
4 Among life's sunny gardens
 Some little children grow,
 The tenderest care surrounds them,
 No sorrow do they know;
 While others walk neglected
 Along the dusty way,
 No earthly friend to guard them,
 Or keep them lest they stray.

5 But ah! these little children
 To human love unknown,
 Have yet one Friend above them,
 They do not walk alone.
 Though not one earthly blessing
 Seems in their lot to fall,
 They do not live unheeded;
 Their Saviour loves them all.

CHAPTER XIII.

In the third transposition by fourths, we pass from the scale of B-flat to its fourth, E-flat, by flat-seven of the scale of B-flat, which is A-flat. *What is the signature of the key of E-flat?* Three flats. *What are the component tones?* E-flat, F, G, A-flat, B-flat, C, D, E-flat. *What other scale is the same in representation?* The scale of E. *What is its signature?* Four sharps. *What name have we heretofore given either scale?* The scale of the first line. *What tones in the key of E-flat do not belong to the scale of C?* B-flat, E-flat, and A-flat. *One in C is what tone in E-flat?* Six. *What is the relative Minor of E-flat?* C. *What is sharp-four in E-flat?* A. *Sharp-one?* E. *Sharp-five?* B. Observe the intervals as illustrated in the following exercise :

No. 41.

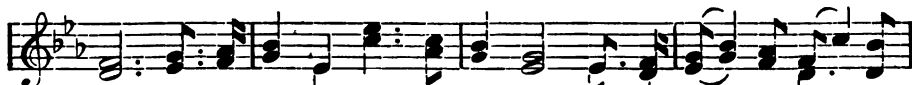


IN THE STAR-LIGHT.

GLOVER.



1. In the star-light, in the star-light, Let us wan-der gay and
 2. In the star-light, in the star-light, At the day-light's dew-y



free, For there's nothing in the day-light Half so dear to you and
 close, When the nightin-gale is sing-ing His last love song to the



me; ... Like the fai-ries in the s'ad-ow Of the
 rose In the calm, clear night of sun-mer, When the

IN THE STARLIGHT.—Concluded.



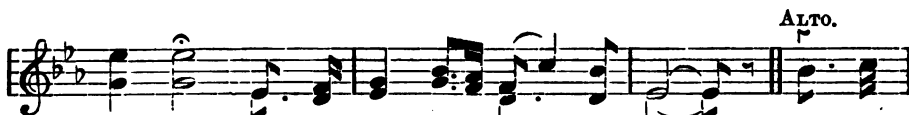
woods we'll steal a - long; And our sweetest lays we'll war-ble, For the
breez-es soft - ly play; From the glit-ter of our dwelling, We will



night was made for song; When none are by to list-en Or to
gen - tly steal a - way; Where the sil - v'ry wa-ters mur-mur By the



chide us in our glee, In the star - light,.... in the
mar - gin of the sea, In the star - light,.... in the



star - light, Let us wan - der gay and free; In the
star - light, We will wan - der gay and free; In the



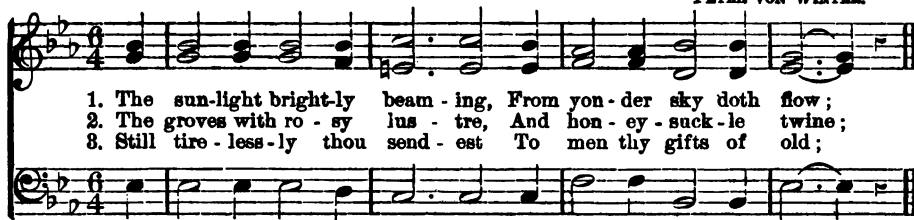
star-light, in the star-light, Let us wan-der, let us wan-der; In the
star-light, in the star-light, We will wan-der, we will wan-der; In the



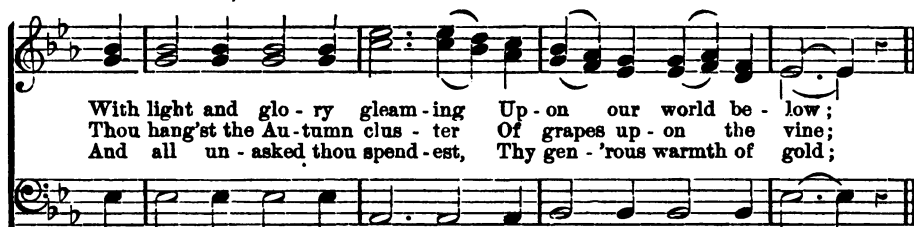
star - light,.... in the star-light, Let us wan-der gay and free.
star - light,.... in the star-light, We will wan-der gay and free.

THE SUNLIGHT BRIGHTLY BEAMING.

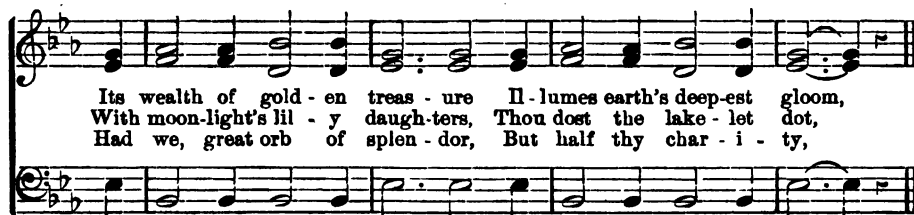
PETER VON WINTER.



1. The sun-light bright-ly beam-ing, From yon-der sky doth flow;
 2. The groves with ro-sy lus-tre, And hon-ey-suck-le twine;
 3. Still tire-less-ly thou send-est To men thy gifts of old;



With light and glo-ry gleam-ing Up-on our world be-low;
 Thou hang'st the Au-tumn clus-ter Of grapes up-on the vine;
 And all un-asked thou spend-est, Thy gen-'rous warmth of gold;



Its wealth of gold-en treas-ure Il-lumes earth's deep-est gloom,
 With moon-light's lil-y daugh-ters, Thou dost the lake-let dot,
 Had we, great orb of splen-dor, But half thy char-i-ty,



While on-ly for our pleas-ure, Ten thou-sand blos-soms bloom..
 And sett'st be-side the wa-ters, The blue for-get-me-not. ...
 Were each to each as ten-der, Earth would an E-den be.

PARTING SONG.

ABBIE WATKINS.

Moderato.

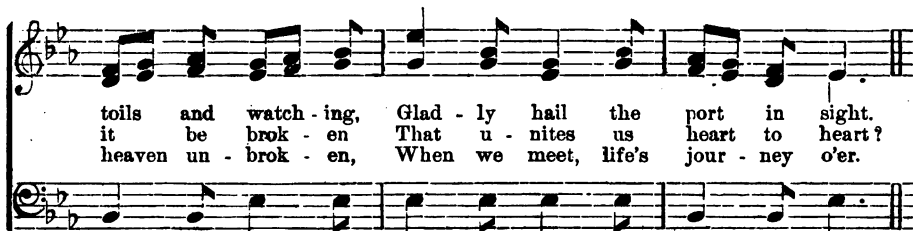
1. Soft the mo - tion of the cur - rent, Still the splash - ing
 2. As our feet the shores are press - ing, As glad wel - comes
 3. Nay, it had a mys - tic pow - er, Tho' we part, it

of the oar, Wea - ry hands are calm - ly rest - ing, Long - ing
 greet our ear, Tho' our hearts are blithe and joy - ous, Still un -
 binds us still; Strong its bands but light its fet - ters, None can

eyes dis - cern the shore; Hearts that launch'd in youth's fair morn - ing,
 bid - den starts the tear. Fare - well words must soon be spok - en,
 break it if they will; Soon a - gain a - bove we're launching,

From life's riv - er brink so light, Worn by dan - gers
 Fel - low - la - borers here must part, Strong the chain—must
 Long the voy - age from the shore, Be our chain in

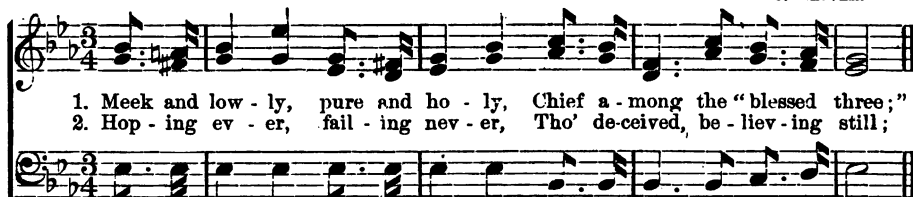
PARTING SONG.—Concluded.



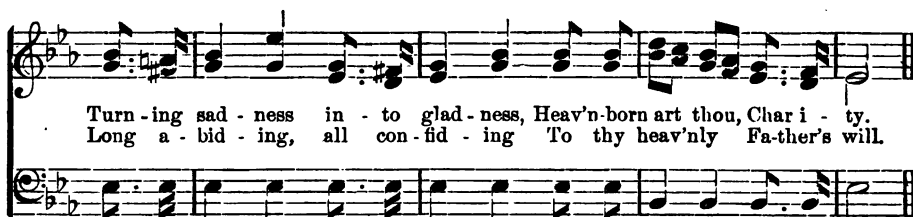
toils and watch - ing, Glad - ly hail the port in sight.
 it be brok - en That u - nites us heart to heart?
 heaven un - brok - en, When we meet, life's jour - ney o'er.

CHARITY.

S. GLOVER.

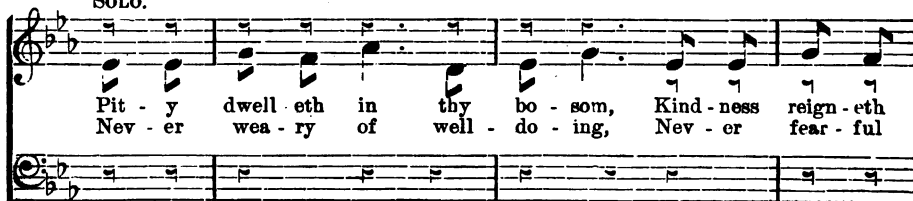


1. Meek and low - ly, pure and ho - ly, Chief a - mong the "blessed three;"
 2. Hop - ing ev - er, fail - ing nev - er, Tho' de - ceived, be - liev - ing still;



Turn - ing sad - ness in - to glad - ness, Heav'n-born art thou, Char i - ty.
 Long a - bid - ing, all con - fid - ing To thy heav'nly Fa - ther's will.

SOLO.



Pit - y dwell - eth in thy bo - som, Kind - ness reign - eth
 Nev - er wea - ry of well - do - ing, Nev - er fear - ful

CHARITY.—Concluded.

o'er the heart; Judgment
of the end; Thou dost

reign-eth o'er the heart; Gen-tle thoughts a-lone can sway thee,
fear-ful of the end; Claiming all man-kind as broth-ers,

hath in thee no part.
all a-like be friend.

hath in thee no part. Meek and low-ly, pure and
all a-like be friend. Meek and low ly, etc.

ho-ly, Chief a-mong the "bless-ed three;" Turn-ing

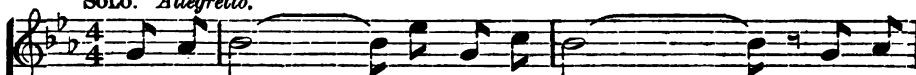
sad-ness in-to glad-ness, Heav'n-born art thou, Char-i-ty.

Heav'n-born art thou.

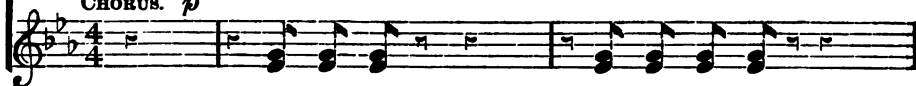
WELCOME TO SPRING.

M. H. CASE.

G. B. L.

SOLO. *Allegretto.*

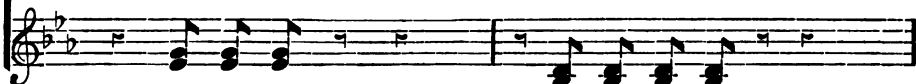
1. Wel-come now..... the balm - y Spring!..... Beau - ti -
 2. Rip-pling streams..... and ver - nal showers..... Burst - ing
 3. But you bring..... to us no more..... Lov'd ones

CHORUS. *p*

1. Welcome now the balm - y Spring!
 2. Rippling streams and ver - nal showers,
 3. But you bring to us no more



ful the gifts you bring;..... Bright - er
 buds and fra - grant flowers;..... Vio - lets
 from the oth - er shore;..... Emp - ty

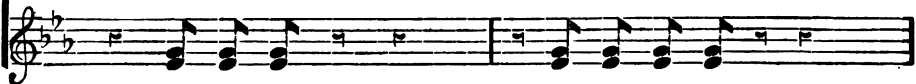


Beau - ti - ful
 Burst - ing buds
 Lov'd ones from

the gifts you bring;
 and fragrant flowers;
 the oth - er shore;




skies..... bend o'er us now..... Soft - er
 hid in qui - et nooks..... Tas - seled
 arms..... reach out in vain..... Yearn - ing



Bright - er skies
 Vio - lets hid
 Emp - ty arms

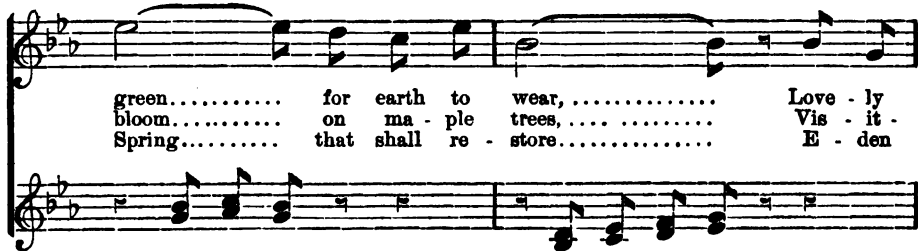
bend o'er us now,
 in qui - et nooks,
 reach out in vain,

WELCOME TO SPRING.—Continued.



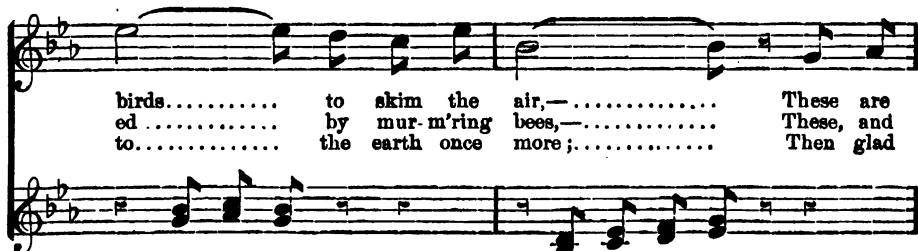
breez - - - es fan the brow ; Robes of
 al - - - ders by the brook ; Scar - let
 hearts still break with pain ; Till the

Soft - er bréez - es fan the brow ;
 Tas - seled al - ders by the brook ;
 Yearn - ing hearts still break with pain ;



green for earth to wear, Love - ly
 bloom on ma - ple trees, Vis - it -
 Spring that shall re - store E - den

Robes of green for earth to wear,
 Scar - let bloom on ma - ple trees,
 'Till the Spring that shall re - store



birds to skim the air, These are
 ed by mur - m'ring bees, These, and
 to the earth once more ; Then glad

Love - ly birds to skim the air, -
 Vis - it - ed by murm'ring bees, -
 E - den to the earth once more ;

WELCOME TO SPRING.—Concluded.

gifts..... you kind - ly bring..... Beau - ti -
 more, are gifts you bring..... Beau - ti -
 hearts..... with joy will sing..... Wel - come

These are gifts
 These, and more,
 Then glad hearts

you kind - ly bring,
 are gifts you bring,
 with joy will sing

ful..... and balm - y Spring.....
 ful..... and balm - y Spring.....
 to..... E - ter - nal Spring.....

Beau - ti - ful
 Beau - ti - ful
 Wel - come to

and balm - y Spring.
 and balm - y Spring.
 E - ter - nal Spring.

BOAT SONG.

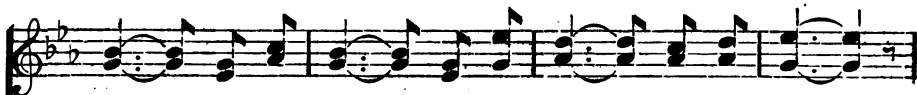
A. E. D.

C. M. VON WEHR.

Moderato.

1. On.... we are float - ing in sun - shine and shad - ow,
 2. Light - ly our boat.. on the wa - ter is swing - ing,
 3. Com - rades, sing on... while the ech - oes a - wak - ing,
 4. Soon.. will the man - tle of eve - ning fall o'er.... us,

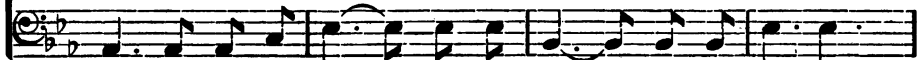
BOAT SONG.—Concluded.



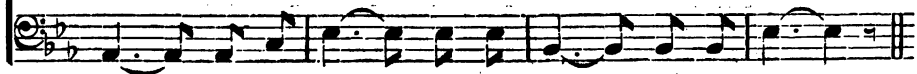
Soft... are the rip - ples that sing... as we go;....
 On - ward she floats.. while the swift.. oars we ply;...
 Join... in your mu - sic with hap - py re - frain;..
 Soon... will the day - light fade out... from the sky;...



Soft - ly they break.. on the edge... of the mead - ow,
 Gay... are our hearts.. as the songs.. we are sing - ing,
 Sing.. while the waves.. on the sun - ny banks break - ing,
 Then.. with the thought of a wel - come be - fore.... us,



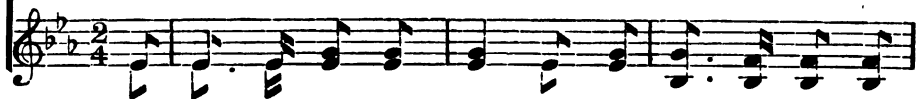
Woo - ing the grass - es with mel - o - dies low....
 Bright are our hopes.. as the ra - di - ant sky....
 An - swer your ca - dence with mu - sic a - gain....
 Back.. through the twi - light we'll cheer - ful - ly hie.



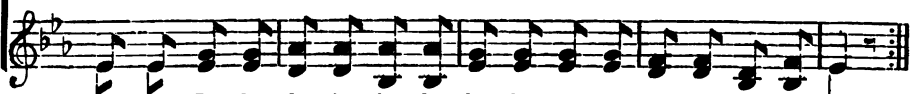
SWISS MOUNTAINEER.

Allegretto.

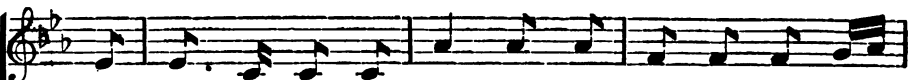
1. { When up the mount-ain climb-ing, I sing this mer-ry
The ech-oes catch my mu-sic, And send it back a-
2. { When light-ning, rain and thun-der, Loud hiss-ing, flash and
I stand a-bove its threat'-ning, And sing a-bove its



strain, La	la.....	la.....	la.....	}
gain. La	la.....	la.....	la.....	}
pour, La	la.....	la.....	la.....	}
roar. La	la.....	la.....	la.....	}



La la la la la la la la la la la la la la la.



Where on the sum-mit stand-ing, High 'mid the cloud-less
But when the sun is sink-ing, And shades are dark and



SWISS MOUNTAINEER.—Concluded.

sky, I raise my voice right mer - ri - ly, And
long, I call my sheep from wan - der - ing, And

hail the world be - low. La la.....
lead them home with song. La la.....

La la la la la la la

la..... la..... la la la.....

la la la la la la la la la la la la


..... la..... la..... la.

la la la la la la la la la la la la

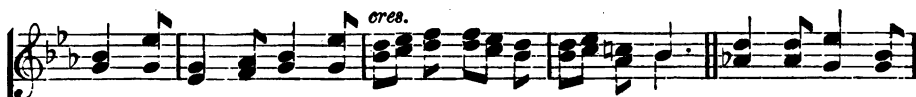
SEED SOWING.

A. E. D.


MOZART.

Moderato. mp


1. Sow good seed be-side all wa-ters, Heeding nei-ther storm nor sun, From the
 2. Sow good seed be-side all wa-ters, And tho' it be cast with tears, It will
 3. Teacher, sow be-side all wa-ters, Sow with pa-tience day by day, There will



soil, tho' hard and ster-ile, There shall be a har-vest won. On-ly wait till
 bring a rich fru-i-tion To your soul in fu-ture years. Pa-tience, love, and
 bend a gold-en har-vest When your form has passed away. Tho' the germ be



summer's o-ver, And the gathering time draws nigh, Then behold how thickly
 meek sub-mis-sion, These your heart and life shall fill, Springing as the days glide
 long in springing, From the earth 'twill sure-ly rise, And the seed your hand has



scattered In your fields the sheaves will lie, In your fields the sheaves will lie.
 on-ward, Up to great-er beau-ty still, Up to great-er beau-ty still.
 scattered Shall be garnered in the skies, Shall be garnered in the skies.

CHAPTER XIV.

In the fourth transposition by *fourths*, as in the fourth transposition by *fifths*, we reach the ordinary limit in vocal music, but having mastered the principle, it will be easy for the pupil to pursue the subject to the extent to which we indicated the transposition by *fifths*. In this fourth transposition we find A-flat to be our starting point, and the constituent tones to be A-flat, B-flat, C, D-flat, E-flat, F, G, A-flat. The signature, therefore, is *four flats*. To the eye we find this scale to be the same as the scale with three sharps for its signature, and called in the third book the scale of the second space. The relative Minor scale is F.

In the fifth transposition we have the scale of D-flat, signature, *five flats*. The component tones D-flat, E-flat, F, G-flat, A-flat, B-flat, C, D-flat. The relative Minor is B-flat.

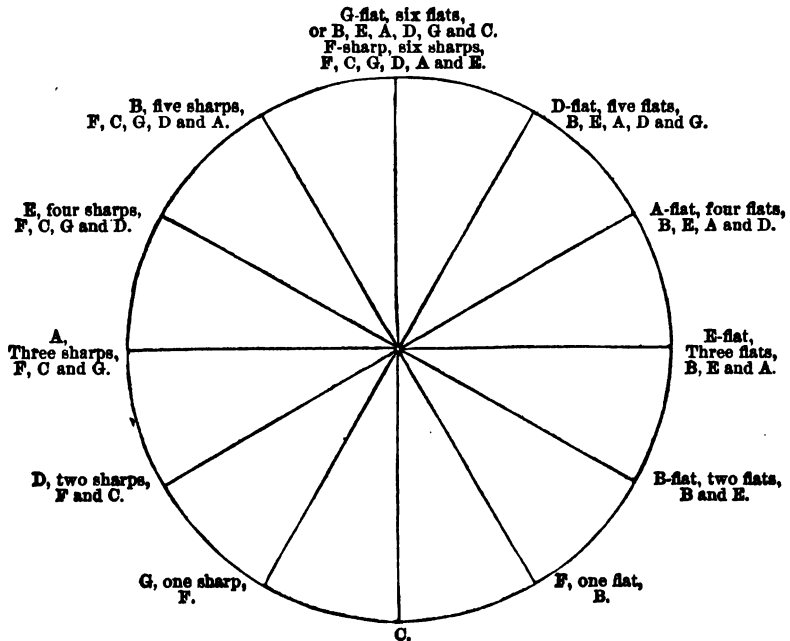
Four of the scale of D-flat is G-flat, which becomes *one* of the key in the sixth transposition, the signature of which is *six flats*. The component tones are G-flat, A-flat, B-flat, C-flat, D-flat, E-flat, F, G-flat. The relative Minor is E-flat.

In the seventh transposition by *fifths* we have the key of C-sharp, and in the seventh by *fourths* we have the key of C-flat, with *seven flats* for its signature. The pitches constituting it are named C-flat, D-flat, E-flat, F-flat, G-flat, A-flat, B-flat, C-flat, the tones being half a step lower than the tones of the scale of C. The relative Minor is A-flat.

The eighth transposition by *fifths* gave us the scale of G-sharp, and the eighth by *fourths* gives us the scale of G-flat, consisting of G-flat, A-flat, B-double-flat, C-flat, D-flat, E-flat, F-flat, and G-flat. The double-flat is made thus: $\flat\flat$. The reason for the use of B-double-flat will appear on examination of the order of intervals. In the next transposition we have the scale of B-double-flat, signature five flats and two double-flats.

The tenth gives the key of E-double-flat, with four flats and three double-flats. In the eleventh we have the key of A-double-flat, eleven flats, three flats and four double-flats, and the twelfth gives the key of D-double-flat, which is the same in sound as the scale of C. Its signature twelve flats, two flats and five double-flats. It is not customary to go beyond the key of D-flat, the scale of G-flat being the same in pitch as F-sharp, differing only in name, and when required, by custom, F-sharp is chosen. As a convenient method of illustrating the circle of the scales, the following diagram is convenient, and will be of interest to those pupils who have carefully followed the subject in its progress:

No. 42.



Pupils will readily see that from C we pass to the right by *fourths*, and to the left by *fifths*, and meet at G-flat or F-sharp, which is the central tone in the Chromatic scale counting from *one to eight*. Or the different signatures may be indicated as follows, the numbers below indicating the tones of the Chromatic scale.

No. 43.



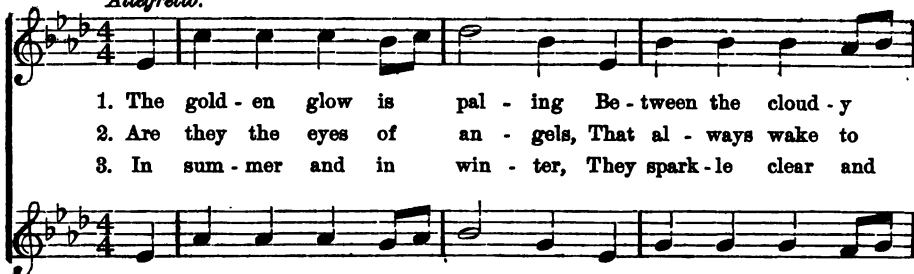
OR,



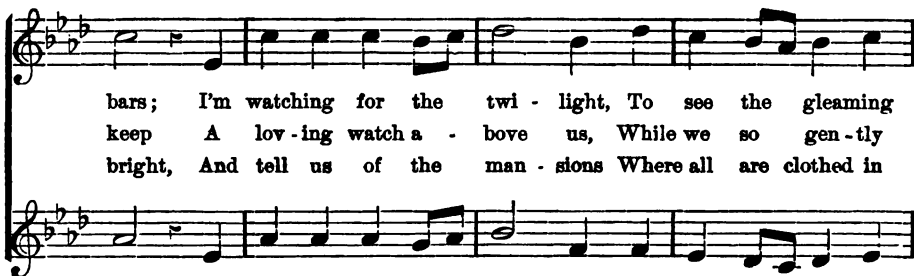
THE STARS.

Allegretto.

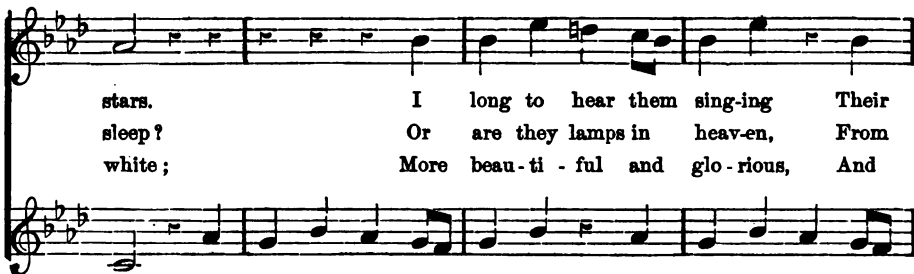
GUMBERT.



1. The gold - en glow is pal - ing Be - tween the cloud - y
 2. Are they the eyes of an - gels, That al - ways wake to
 3. In sum - mer and in win - ter, They spark - le clear and



bars; I'm watching for the twi - light, To see the gleaming
 keep A lov - ing watch a - bove us, While we so gen - tly
 bright, And tell us of the man - sions Where all are clothed in



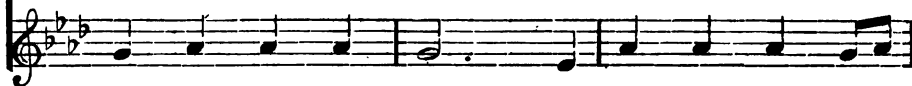
stars. I long to hear them sing - ing Their
 sleep? Or are they lamps in heav - en, From
 white; More beau - ti - ful and glo - rious, And

I long to hear them sing - ing Their songs of long a -
 Or are they lamps in heav - en, From God's own brightness
 More beau - ti - ful and glo - rious, And nev - er cold and

THE STARS.—Concluded.



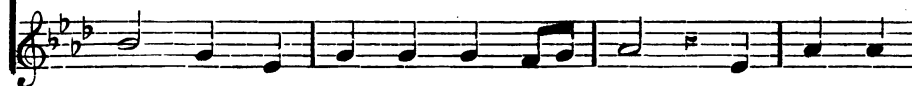
songs of long a - go;..... If we were on - ly
 God's own bright - ness lit, Hung out to cheer His
 nev - er cold and far,..... Is He who al - ways



go, of long a - go;
 lit, His bright - ness lit,
 far, not cold and far,



near - er, What might we hear and know? If we were
 chil - dren, And guide their wan - d'ring feet? Hung out to
 loves us, The bright and morn - ing star; Is He who



on - ly near - er, What might we hear and know?
 cheer His chil - dren, And guide their wan - d'ring feet?
 al - ways loves us, The bright and morn - ing star.



ALWAYS DO YOUR BEST.

From "New York Musical Gazette."

T. F. SEWARD.

Allegro.

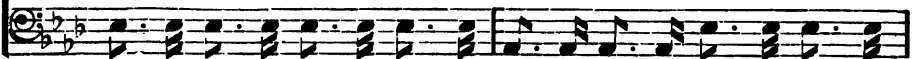
1. When - ev - er work you have to do, Yield not to slug - gish rest; Make
 2. What - ev - er work you have to do, Go forth with ea - ger zest; Make
 8. When - ev - er work you have to do, Put cour - age to the test; Make



- up your mind to put it thro', And al - ways do your best. No
 up your mind to put it thro', And al - ways do your best. Plain
 up your mind to put it thro', And al - ways do your best. Tho'



- mat - ter tho' suc - cess seems sure, The work best wrought will best endure; To
 du - ty may not pleas - ant be, Smooth paths to right men sel - dom see; Yet
 foe out - num - ber friend by far, Tho' sing - ly you go forth to war; Tho'



ALWAYS DO YOUR BEST.—Concluded.



make all thor-ough and se-cure, Al-ways do your best. Oh!
 great-er is life's vic-to-ry, Al-ways do your best. Oh!
 doubt e-clipse hope's morn-ing star, Al-ways do your best. Oh!



Al-ways do your best, boys, Al-ways do your best; Make



up your mind to put it thro', And al-ways do your best.




- 4 Whenever you have work to do,
 Each hindering thought detest;
 Make up your mind to put it through,
 And always do your best.
 No man can fill another's place;
 One for himself must duty face;
 Be true, and, trusting to God's grace,
 Always do your best.
 Oh! Always do your best, etc.


ALL THE GOOD WE CAN.

GEORGE COOPER.


J. D. SACKSTATTER.

Allegretto.



1. If the sun-shine nev - er crept In - to hov - els dark and sad,
 2. If the ro - ses nev - er bloomed, Save for glad - some eyes a - lone,
 3. If the sun-shine of our smiles We have scat - tered not a - far,



If its glo - ries nev - er shone Save where ev - 'ry - thing was glad,
 If their beau - ty and their grace For the wea - ry nev - er shone,
 If our ro - ses - kind - ly deeds - Bloom not where the low - ly are,



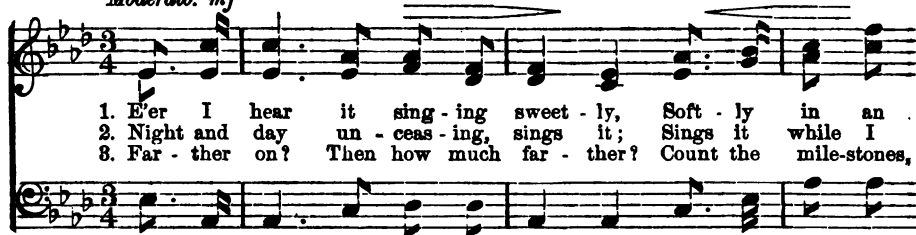
If it scat - tered not its beams O - ver hearts by sor - row chilled,
 If they nev - er brought a smile To the way - side pass - er - by,
 If our words of hope and joy Nev - er fail to bless and cheer,



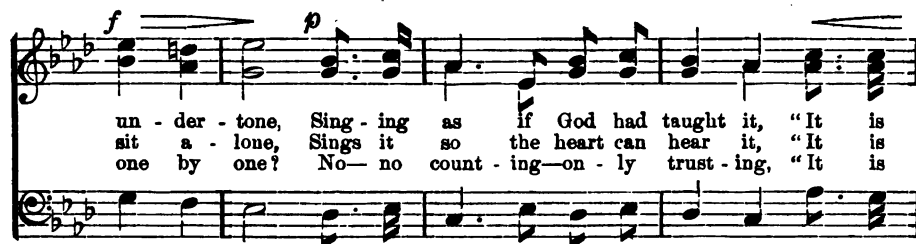
Would the sun - shine do His will? Would its mis - sion be ful - filled?
 Would the ro - ses do their task While the hours of sum - mer fly?
 Have we done our Mak - er's will? Have we wrought our mis - sion here?

FARTHER ON.

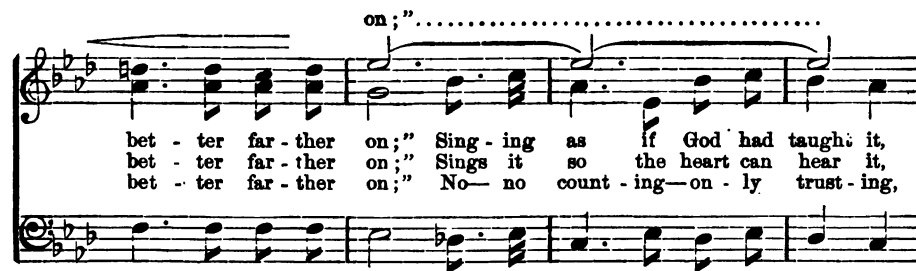
CARL AMADEUS MOZART.

Moderato. mf


1. E'er I hear it sing - ing sweet - ly, Soft - ly in an
 2. Night and day un - ceas - ing, sings it; Sings it while I
 3. Far - ther on? Then how much far - ther? Count the mil - le - stones,



un - der - tone, Sing - ing as if God had taught it, "It is
 sit a - lone, Sings it so the heart can hear it, "It is
 one by one? No - no count - ing - on - ly trust - ing, "It is



on;"
 bet - ter far - ther on;" Sing - ing as if God had taught it,
 bet - ter far - ther on;" Sings it so the heart can hear it,
 bet - ter far - ther on;" No - no count - ing - on - ly trust - ing,



"It is bet - ter, It is bet - ter far - ther on."

SLIGHT NOT THE LEAST.

AMELIA E. DALEY.

BERNHARD KLEIN.

1. Do not slight the lit - tle seed-ling, Dry and with - ered on the stem ;
 2. Do not slight the lit - tle ac - tion, If it breathes a lov - ing thought ;
 3. Do not slight the lit - tle chil - dren, Fee ble though they be and small ;

In its ti - ny, shrivelled cas - ket, Lies the sum - mer's di - a - dem.
 Sometimes by a kind - ly whis - per Deeds of won - der have been wrought,
 Give them words of ten - der coun - sel, Teach them God is o - ver all.

When the spring-time rains are o - ver, And the air is sweet with June,
 Hearts, that in the vex - ing tu - mult Of the world had hardened grown,
 In the far - off, glo - rious fu - ture, They a - mong that host may be,

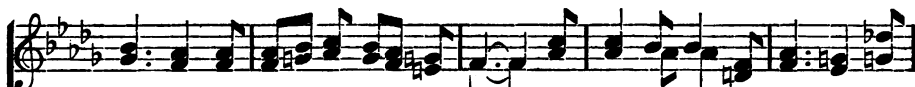
You shall see a ra - diant blos - som Blushing in the glow - ing noon.
 From a sin - gle word have gathered Precious hopes be - fore un - known.
 Who will shine as stars in beau - ty, Thro' the long e - ter - ni - ty.

THE ROCK OF AGES.

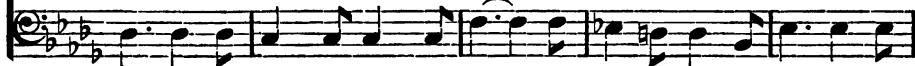
F. BICKERSTETH.

*From the German.**Moderato.*

1. O God, the Rock of A - ges, Who ev - er more hast been, What time the tempest
2. Our years are like the shadows On sunny hills that lie, .. Or grass-es in the
3. O Thou who canst not slumber, Whose light grows never pale, Teach us aright to



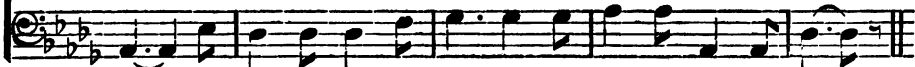
rag - es, Our dwelling-place se - rene: Be - fore Thy first cre - a - tions, O
 mead - ows That blos - som but to die: A sleep, a dream, a sto - ry, By
 num - ber Our years be - fore they fail. On us Thy mer - cy light-en, On



Lord, the same as now, To end-less gen - er - a - tions, The Ev - er - last - ing
 strangers quickly told, An un - re - main - ing glo - ry Of things that soon are
 us Thy goodness rest, And let Thy Spir - it brighten The hearts Thyself hast



Three; To end-less gen - er - a - tions, The Ev - er - last - ing Three.
 old; An un - re - main - ing glo - ry Of things that soon are old.
 blessed; And let Thy Spir - it bright-en The hearts Thyself hast blessed.



FAREWELL.

R. L. D.

W. TSCHIRCH.

Andante.

TRIO.

1. So fare you well, be - lov - ed shore! A dieu! a - dieu! a - dieu! a - dieu!
 2. Then o'er the part-ing hour I grieve, A-dieu! a - dieu! a - dieu! a - dieu!
 3. When fresh the sun-ny glance shall light, A-dieu! a - dieu! a - dieu! a - dieu!

CHORUS.

TRIO.

I long to tar - ry with you more! A - dieu! a - dieu! a - dieu! a - dieu!
 That by my song you will per - ceive, A - dieu! a - dieu! a - dieu! a - dieu!
 And joy and spring and song u - nite, A dieu! a - dieu! a - dieu! a - dieu!

I sought your scenes in child-ish glee, A thousand joys you gave to me,
 Yet in my heart, when far a - way, Thy glowing scene will ev - er stay,
 My love will press me to re - turn To joy - ous scenes for which I yearn,

A thousand joys you gave to me. O love - ly vale, to you
 Thy glowing scene will ev - er stay. O love - ly vale, to you
 To joyous scenes for which I yearn. O love - ly vale, to you

O lovely vale, to you—

FAREWELL.—Concluded.

1st and 2d verses. *3d verse.*

pp m f pp m f

1 & 2. A - dieu! a - dieu! a - dieu!

3. Till [OMIT.....] my re-turn, till my re-turn, a - dieu!

pp m f pp m f

The musical score is written on two staves. The first staff contains the melody for the first and second verses, and the third verse. The second staff contains the accompaniment. Dynamics include pp (pianissimo), m (mezzo), and f (forte). The tempo is marked 'Allegretto'.

TRIP LIGHTLY OVER SORROW.

From "*The Investigator*."

A. BILLETER.

Allegretto.

1. Trip lightly o - ver sorrow, Tho' all the way be dark ; The sun may shine to-

2. Trip lightly o - ver sadness, Stand not to rail at doom, We've pearls to string of

The musical score is written on two staves. The first staff contains the melody for the first and second verses. The second staff contains the accompaniment. The tempo is marked 'Allegretto'.

mor-row, And gai-ly sing the lark. Fair hopes have not de-part-ed, Tho' glad-ness, On this side of the tomb. While stars are night-ly shin-ing, And

The musical score is written on two staves. The first staff contains the melody for the first and second verses. The second staff contains the accompaniment.

ro ses may have fled ; Then nev-er be down-heart-ed, But look for joy in - stead. heav'n is o - ver - head, En-courage not re - pin-ing. But look for joy in - stead.

The musical score is written on two staves. The first staff contains the melody for the first and second verses. The second staff contains the accompaniment.

THE RATAPLAN.

Sung by JENNY LAND.

DONIZETTI.

1. { What a charm has the drum, with its tan a - ran - tan, When we
 Ev - 'ry heart is in - spired by its mag - ic - al sound, There's a
 2. { To the field where we march, how the tan - a - ran - tan Makes the
 When the bat - tle is done, and the vic - to - ry won, Still the

march to the gay pa - rade! Oh, the mu - sic we love is the
 soul in the stir - ring drum, And there is not a voice while its
 heart of the sol - dier glow! Let him hear but the roll of the
 sound of the roll - ing drum Sends its ech - oes a - far from the

bold rat - a - plan, And the "rub - a - dub" mer - ri - ly played;
 ech - oes re - bound, But would cry, "let the en - e - my come."
 bold rat - a - plan, And how gal - lant - ly for - ward he'll go!
 red field of war, To the dear friends who wel - come us home.

So mer - ri - ly, O! so cheer - i - ly, O! so mer - ri - ly march a -
 Then mer - ri - ly, etc.

THE RATAPLAN.—Continued.

way, Rat - a - plan, rat - a - plan, rat - a - plan, rat - a - plan, rat - a -

The first system of musical notation consists of a treble and bass staff. The treble staff contains a series of eighth notes, mostly beamed in pairs, with lyrics underneath. The bass staff contains a continuous rhythmic accompaniment of eighth notes, also beamed in pairs.

plan, rat - a - plan, plan, plan. March a - way while we may, 'tis a

The second system of musical notation continues the melody and accompaniment. It includes a repeat sign (double bar line with dots) in the treble staff, corresponding to the lyrics 'plan, plan, plan.' The bass staff continues with the same rhythmic pattern.

gay ga - la day, And our ban - ners are flaunting high! See the sun, sword and

The third system of musical notation continues the melody and accompaniment. The treble staff features a variety of note values including eighth and sixteenth notes. The bass staff continues with the rhythmic accompaniment.

gun flash a - round ev - 'ry one, With a glance just as bright as the

The fourth system of musical notation concludes the piece. It features a final cadence in the treble staff, marked by a double bar line. The bass staff continues with the rhythmic accompaniment until the end.

THE RATAPLAN.—Concluded.

sky. Rat - a - plan, rat - a - plan, tan - a - ran, tan - a - ran, rat - a -

plan, tan - a - ran, rat - a - plan, tan - a - ran, rat - a - plan, rat - a - plan, tan - a -

ran, rat - a - plan, rat - a - plan, tan - a - ran, rat - a - plan, tan - a - ran.

PUSH AHEAD, AND DON'T DESPAIR.

ULLIE R. ÅKERSTROM.

J. HENK.

Allegretto. m

1. Does your path look dark and gloom-y— Do your steps lag on the way?
 2. Do you toil to win an ob - ject Far a - way from present view?
 3. What's the use to sit re - pin - ing O'er the ills we can-not end?

PUSH AHEAD.—Concluded.

Are you wea - ry, sad, dis-heart-ened, At your tri - als ev - 'ry day?
Does each day seem ev - er bring-ing Add-ed care and toil to you?
Don't give way to vain com-plain-ing: Use-less fol - ly 'tis, my friend.

Lift your head and pass on bold - ly— Fear-less face life's storms and care,
If you do your ve - ry best, friend, Thro' all weath-er, foul or fair,
Don't stand mop - ing in the shad - ow, Step out where the sun shines fair;

Ev - 'ry soul must bear its troub - les, Push a - head, and don't de - spair;
Sure suc - cess will crown your ef - forts, Push a - head, and don't de - spair;
Tho' the stumb-ling-blocks be man - y, Push a - head, and don't de - spair;

Ev - 'ry soul must bear its troub - les, Push a - head, and don't de - spair.
Sure suc - cess will crown your ef - forts, Push a - head, and don't de - spair.
Tho' the stumb-ling-blocks be man - y, Push a - head, and don't de - spair.

TWILIGHT'S HOUR.

Andante.

MELODANTE.

1. Twi - light hour comes soft - ly steal - ing, Dim - ly now yon tower re -
 2. Far a - bove the stars are peep - ing, Night - ly there their vig - ils

veal - ing, Strains of mu - sic sweet - ly peal - ing, Tell the hour of
 keep - ing, And the flowers with dew are weep - ing, While their fra - grance

eve - ning prayer; Thro' the win - dows faint - ly streaming, Rays of
 fills the air; All is peace - ful, who would bor - row Fear of

light come mild - ly gleam - ing, While low be - fore the al - tar
 com - ing grief or sor - row? Hark! from the or - gan slow - ly

TWILIGHT'S HOUR.—Concluded.

bend - ing, Voic - es hushed are sweet - ly blend - ing, And their
 peal - ing, O'er the sens - es strange - ly steal - ing, In the

sa - cred song as - cend - ing, Floats up - on the eve - ning
 heart sweet thoughts re - veal - ing, Thoughts of hum - ble praise and

air; And their sa - cred song as - cend - ing, Floats up -
 prayer; In the heart... sweet thoughts re - veal - ing, Thoughts of

on the eve - ning air, Yes, floats up - on the eve - ning air. ...
 hum - ble praise and prayer, Yes, thoughts of hum - ble praise and prayer.

SONG OF UNION.

R. L. D.

MOZART.

Allegretto.

m

1. Let us join our hands to - geth - er! In this bright and
 2. Prayer and grat - i - tude to heav - en, Who a no - ble
 8. Ye that dwell in earth - ly re - gions, All ye liv - ing

f *p*

joy - ous weath - er We will mount the smil - ing height; Throw a -
 aim has giv - en, Than to live for life a - lone; Light and
 hu - man le - gions, North and south, and east and west, Seek for

way all earth - ly feel - ing, Friendship to our hearts ap - peal - ing
 right and vir - tue mak - ing, To the sword of truth be - tak - ing—
 truth, and vir - tue cher - ish, Let this mot - to nev - er per - ish,

mf *f*

Shall en - dure for - ev - er bright, Shall en - dure for - ev - er bright.
 Let this la - bor be... our own, Let this la - bor be... our own.
 God and man to love, is rest, God and man to love, is rest.

WOODLAND ECHOES.

A. E. D.
Moderato.

A. E. D.

1. Ech - o in the for - est dwells, Haunting ev - 'ry leaf - y shade,
 2. Ev - 'ry feel - ing of the heart, Pleasure's laugh, or sor - row's moan,
 3. Ech - o, ech - o, join us now, Make the dark woods gai - ly ring:

And her sil - v'ry mu - sic swells, Sweet - ly sound - ing thro' the glade;
 By some strange and sub - tle art, Ech - o an - swers in her tone.
 Burst - ing leaf and wav - ing bough, Tell us of the balm - y spring;

An - swer - ing our tones of mirth, Like some far - off child of earth.
 Ev - 'ry soul her mu - sic hears, Full of glad - ness or of tears.
 Now we call thee, ech - o sweet, Join with us the spring to greet.

La la la la la,.....
 DUET.
 La la la la la, La la
 CHORUS.
 La la la la

WOODLAND ECHOES.—Concluded.

La la la la la la,.....

The musical score for 'WOODLAND ECHOES.—Concluded.' is written for two staves in G major (one sharp) and 4/4 time. The melody features eighth and sixteenth notes with triplets. The lyrics 'la la la la la la,.....' are written above the first staff. The accompaniment consists of chords and single notes on the second staff. The lyrics 'la la la la, La la' are written below the first staff, and 'la la, La la' are written below the second staff. The piece concludes with a double bar line.

la la la la la la, La la

la la la la, La la

.....

la la la la, La la la la la la la la

la la, La la la la

THANKSGIVING FOR THE HARVEST.

Allegretto.

J. P. A. SCHULZ.

The musical score for 'THANKSGIVING FOR THE HARVEST.' is written for two staves in G major (one sharp) and 4/4 time. The tempo is marked 'Allegretto.' The melody is on the first staff, and the accompaniment is on the second staff. The lyrics are written below the staves. The piece concludes with a double bar line.

1. We plough the fields, and scat - ter The good seed on the land;
 2. He on - ly is the Mak - er Of all things, near and far;
 3. We thank Thee, then, O Fa - ther, For all things bright and good;

But it is fed and wa - ter'd By God's Al - might - y hand.
 He paints the way - side flow - er, He lights the eve - ning star.
 The seed - time and the har - vest, Our life, our health, our food.

THANKSGIVING FOR THE HARVEST.—Concluded.

p

He sends the snow in win - ter, The warmth to swell the grain,
The winds and waves o - bey Him, By Him the birds are fed;
No gifts have we to of - fer For all Thy love im - parts,

cres.

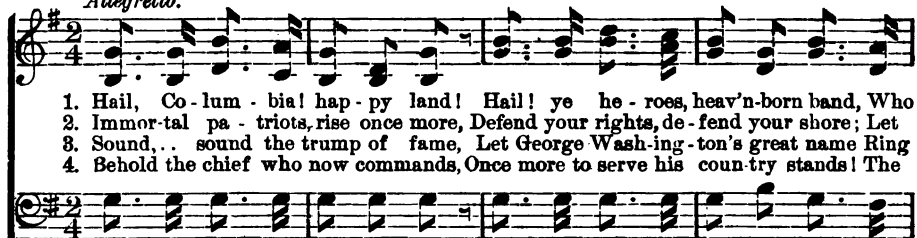
The breez - es and the sun - shine, And soft re - fresh - ing rain.
Much more to us, His chil - dren, He gives our dai - ly bread.
But that which Thou de - sir - est, Our hum - ble, thank - ful hearts!

CHORUS.

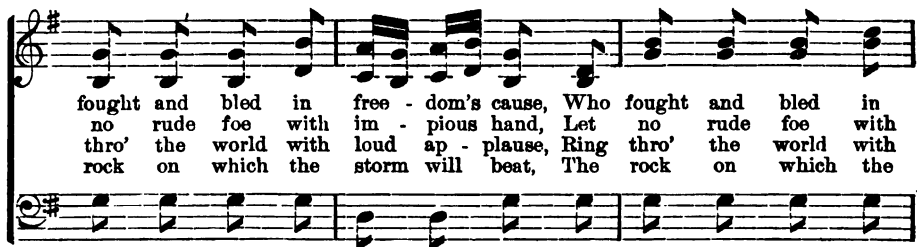
All good gifts a - round us, Are sent from heav'n a - bove;

Then thank the Lord, O thank the Lord, for all..... His love.

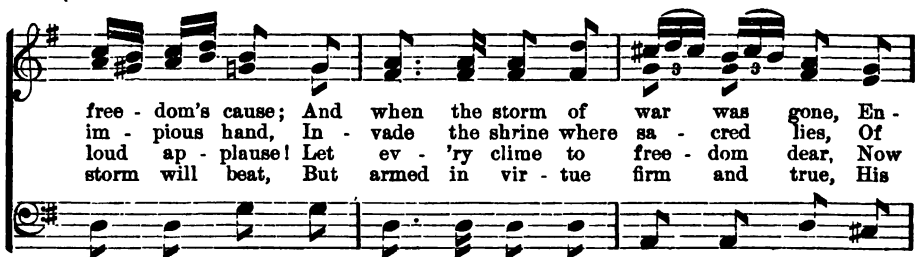
HAIL COLUMBIA.

Allegretto.


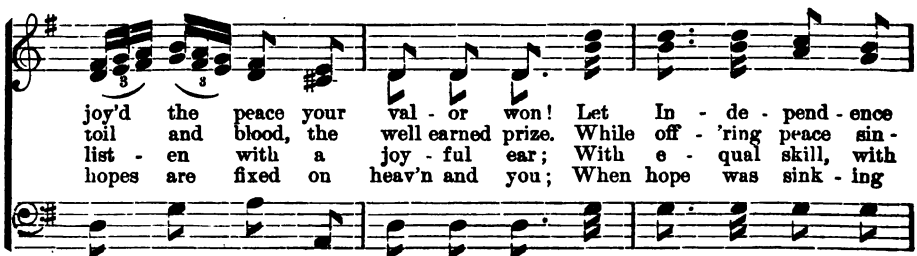
1. Hail, Co-lum-bia! hap-py land! Hail! ye he-roes, heav'n-born band, Who
 2. Im-mor-tal pa-triots, rise once more, Defend your rights, de-fend your shore; Let
 3. Sound, . . . sound the trump of fame, Let George Wash-ing-ton's great name Ring
 4. Behold the chief who now commands, Once more to serve his coun-try stands! The



fought and bled in free-dom's cause, Who fought and bled in
 no rude foe with im-pious hand, Let no rude foe with
 thro' the world with loud ap-plause, Ring thro' the world with
 rock on which the storm will beat, The rock on which the

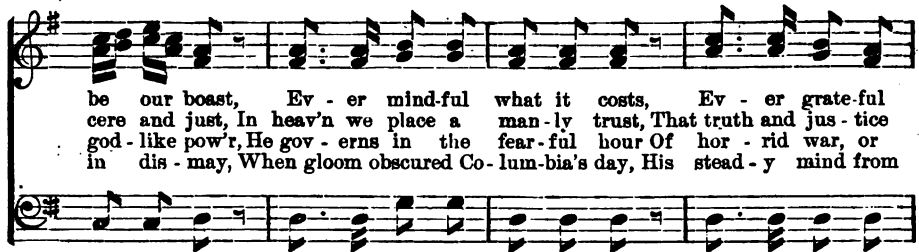


free-dom's cause; And when the storm of war was gone, En-
 im-pious hand, In-vade the shrine where sa-cred lies, Of
 loud ap-plause! Let ev-'ry clime to free-dom dear, Now
 storm will beat, But armed in vir-tue firm and true, His

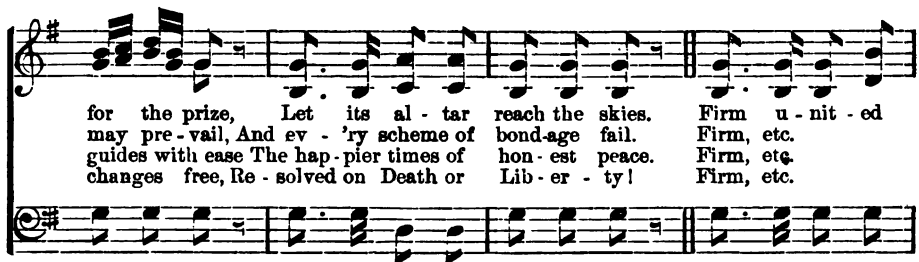


joy'd the peace your val-or won! Let In-de-pend-ence
 toil and blood, the well earned prize. While off-'ring peace sin-
 list-en with a joy-ful ear; With e-qual skill, with
 hopes are fixed on heav'n and you; When hope was sink-ing

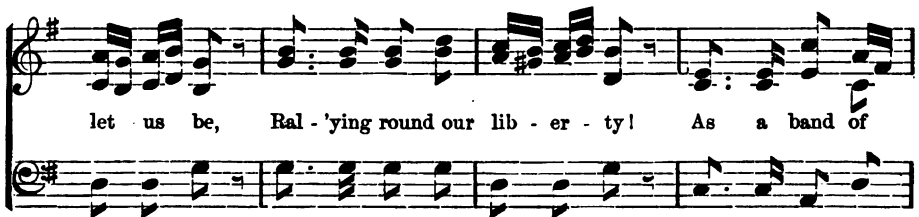
HAIL COLUMBIA.—Concluded.



be our boast, Ev - er mind-ful what it costs, Ev - er grate-ful
 cere and just, In heav'n we place a man-ly trust, That truth and jus - tice
 god - like pow'r, He gov - erns in the fear-ful hour Of hor - rid war, or
 in dis - may, When gloom obscured Co - lum-bia's day, His stead - y mind from



for the prize, Let its al - tar reach the skies. Firm u - nit - ed
 may pre - vail, And ev - 'ry scheme of bond-age fail. Firm, etc.
 guides with ease The hap - pier times of hon - est peace. Firm, etc.
 changes free, Re - solved on Death or Lib - er - ty! Firm, etc.



let us be, Ral - 'ying round our lib - er - ty! As a band of




broth - ers joined, Peace and safe - ty we shall find.


LITTLE SUE.

A. E. D.


WERNER.

Moderato.


1. Up and down the cit - y street, Cold, and wet, and drear - y,
 2. Lit - tle Sue is all a - lone, Home-less and for - sak - en;
 3. Men are go - ing to their homes, Warm, and bright, and co - sy;



Lit - tle Sue, with shoe-less feet, Wan-ders sad and wea - ry, Wan-ders sad and
 To the grave her mother dear Long a - go was tak - en, Long a - go was
 Where their little children wait, Beau-ti - ful and ro - sy, Beau-ti - ful and



wea - ry. Round her blows the chil-ly wind, And her eyes with tears are blind.
 tak - en. As the bus - y throng goes by, No one hears her fee - ble cry.
 ro - sy. But the lit - tle shrinking form, Stands unheed-ed in the storm.

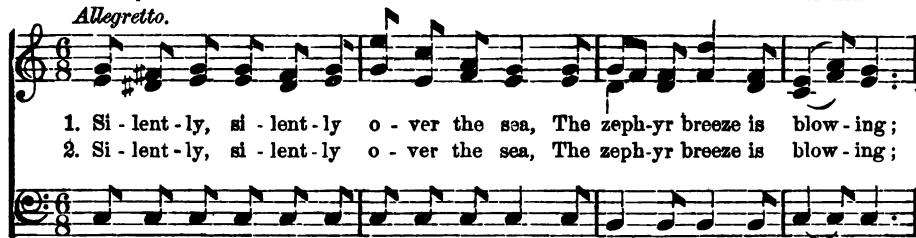
4 Is there not in all the ways
 Of the mighty city,
 One to see the wanderer,
 [: One to kindly pity ? :]
 Yes, though night and storm are wild,
 God still watches o'er the child.

5 Ere the dreary night grows late,
 He will send a stranger,
 Who the little one will see,
 [: Rescue her from danger ; :]
 Place her in a happy home.
 Ne'er again to sadly roam.

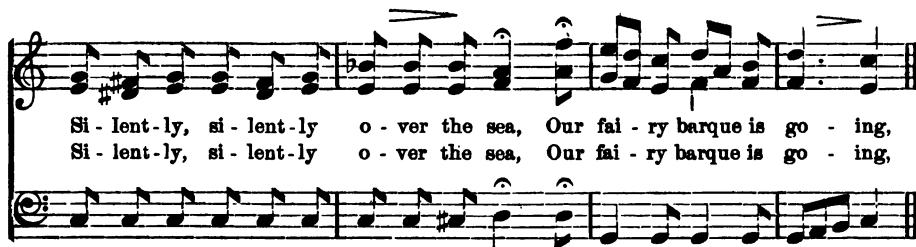
SONG OF THE SEA ELVES.

Words by GRAHAM.

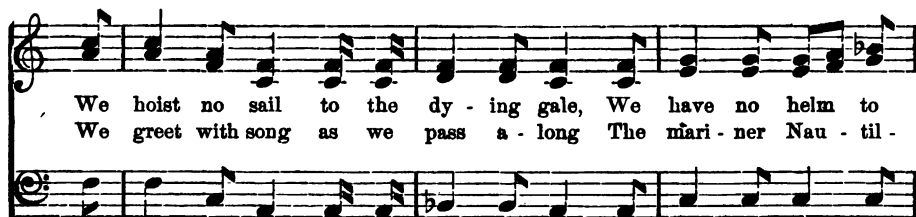
W. F. HEATH.

Allegretto.


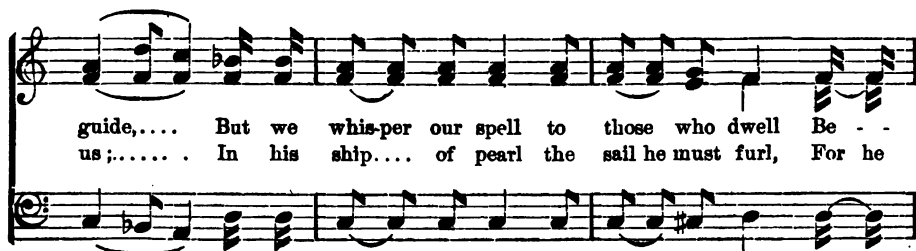
1. Si - lent - ly, si - lent - ly o - ver the sea, The zeph - yr breeze is blow - ing;
2. Si - lent - ly, si - lent - ly o - ver the sea, The zeph - yr breeze is blow - ing;



Si - lent - ly, si - lent - ly o - ver the sea, Our fai - ry barque is go - ing,
Si - lent - ly, si - lent - ly o - ver the sea, Our fai - ry barque is go - ing,



We hoist no sail to the dy - ing gale, We have no helm to
We greet with song as we pass a - long The mi - ri - ner Nau - til -



guide,.... But we whis - per our spell to those who dwell Be - -
us ,..... In his ship.... of pearl the sail he must furl, For he

SONG OF THE SEA-ELVES.—Concluded.

neath the sun-less tide ; Our wayward course where'er we roam By star-like eyes is
dare not cope with us, .. For ours is ev - ery cor - al cave That shines beneath the

lit ;... Our barque is of the o - cean foam The tem - pest fashioned it.
sea ;... With - in the chambers of the wave A - ris - to - crats are we.

IN THE WOODS. (Echo Song.)

R. L. D.

C. M. VON WEBER.

Allegretto. *p* *f* *p* *f*
f *Echo.* *Echo.*

1. The woods, the woods, the woods, the woods, The fresh and verdant woods, The
2. The world, the world, the world, the world, The wide and mighty world, The

p *f* *p* *f*
dell, the dell, Where ech - oes dwell, where ech - oes dwell, In
earth, the earth Is but our birth, is but our birth, The

p *f* *p* *f*

IN THE WOODS.—Concluded.

p *mf*

dell, where ech-oes dwell, In dell, where echoes dwell, The sound of the song and the earth is but our birth, The earth is but our birth, A life full of mu - sic the

p *mf*

horn's gay blare Are borne clearly o - ver the for - est air ; The sound of the song and the air repeats, In forests, in valleys, and caves it beats ; A life full of mu - sic the

horn's gay blare Are borne clearly o - ver the for - est air. Hur - rah, hurrah, hur - air re - peats, In for - ests, in valleys, and caves it beats. Hur - rah, etc.

ff *p*

rah, hur-rah, hur - rah, hurrah, hurrah, hur - rah, hur-rah, hur-rah !

ff *p*

HAIL! HAPPY DAY!

Very Spirited.

(For the Fourth of July.)

BENEDICT.

1. Hail! hail! hap - py day! Hail, sweet morn - ing ray! Bright sun that
2. Hail! hail! hap - py day! Swift the glad-d'ning ray Darts o - ver

gild - eth a na - tion's glo - ry! Now with joy - ful cry Raise we our
mountain and wide-roll-ing riv - er; Firm in youth - ful might, God... will

ban - ner high; Long may it wave o'er the wise and the free!
guard our right, Van - quish in - vad - ers, and shel - ter the free;

And... the young... this day, with loud re - joic - ing, Shall.. the
For... we know... the gift our fa - thers left us, And... we'll

HAIL! HAPPY DAY!—Continued.

deeds... of the an-cient time proclaim, When heav'n smiled, the contest blessing, And a sing... to freedom's ho - ly flame, And its splendor e'er in - creasing, Shall se-

na - tion gained a name. Hail!.. Mark each bear - ing high,
cure en - dur - ing fame. Yes!... Hail! hail! hap - py day!

Gleam - eth each fear - less eye; Free - dom hath sealed us, And wis - dom hath
Hail, sweet... morn - ing ray! Burn - ing in brightness From o - cean to

crowned us: Here in gloom shall low'r Nev - er a ty - rant's power.
o - cean; So down the course of time, Far may thy glo - ry shine.

HAIL! HAPPY DAY!—Concluded.

Our land,
 Shall be,

Free in all a - ges our land... shall be, Our land for-ev - er
 Fair land of free - dom, for - ev - er en - dure, Shall be for-ev - er

.... our land.....
 shall be.....

free,.... Our land for-ev - er free, for - ev - er free, Our
 free,.... Shall be for-ev - er free, for - ev - er free, Shall

..... our land,.....
 shall be,.....

land for-ev - er free,.... Our land for-ev - er free, for - ev -
 be for-ev - er free,.... Shall be for-ev - er free, etc.

er free, Shall be for-ev - er free, Shall be for-ev - er free.

Shall be Shall be.....

EVENING DEVOTION.

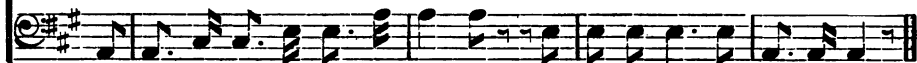
R. L. D.

Allegretto.

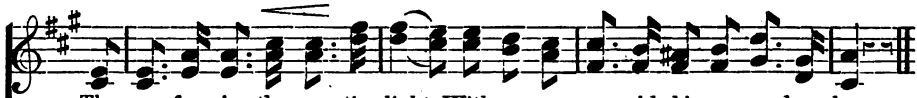
1. The sil-ver moon was shining brightly Up - on a si - lent win-ter night,
 2. The steeples of the cit-y dim-ly A - mid the gloomy silence loomed;
 8. Yet winter's time is full of pleas-ure, I thought, while musing on the sound;

mf

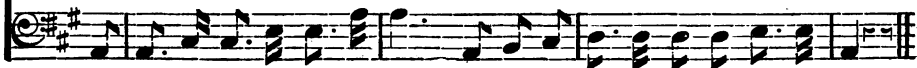
As I was speeding homeward sprightly, A-cross the meadows decked in white.
 Their branches pointing at me grim-ly, The trees fan-tas - tic shapes assumed.
 All seasons have their joy - ful meas-ure, And all with love - li - ness a - bound.



How solemn, still, this win-ter night! I thought, while glancing o'er the scene;
 Hark! thro' the air a midnight bell The hour is toll - ing slow and clear;
 My home I reached, and slumber deep Soon o'er my wea - ry sens-es stole,



The sur-face, in the mys-tic light, With gems now sparkled in a pearl-y sheen.
 In some poor heart it sounds the knell Of hope, where hearth and home are cold and drear.
 And pleasant dreams in peaceful sleep Shut out the winter scene and midnight stroll.



DEPARTURE.

R. L. D.

STERN.

Moderato.

mf
We part to - mor - row morn, Fare - well! fare - well! fare -

We part to - mor - row morn, yes, to - mor - row morn,

well! fare - well! We part to - mor - row morn, Fare - well! fare -

Yes, we part to - mor - row morn, yes, to - mor - row morn,

well! fare - well! fare - well! 1. How love - ly sang the night - in - gale Be -
2. Thou glowing land, thou wood - land green, Thou
3. Oh, loved ones, give me now your hand, It

fore our qui - et home, farewell! No lon - ger here their songs I hail, Now
sun - shine mild and bright, farewell! The part - ing hour will soon be seen, Your
is the last fare - well, farewell! My thoughts will stray in dis - tant lands, Back

DEPARTURE.—Concluded.

mf

far a - way I roam, Now far a - way I roam. Fare -
 shore must leave my sight, Your shore must leave my sight.
 to my na - tive land, Back to my na - tive land.

Fare-well! fare -

well! fare - well! I far a - way must

well! fare - well! fare - well! fare - well! I far a - way must

f

roam, Fare-well! fare - well! fare - well! I far a - way must

roam, Fare-well! fare - well! fare-well! fare - well! I far a - way must

rit. e dim.

roam, Fare - well! fare - well!

roam, Fare-well! fare - well! fare - well! fare - well! fare - well! fare - well!

THE FAIRIES. (Glee.)

Arranged from Dr. CALCOTT.

Allegro.

f Mark the merry elves of fair - y land, Mark the merry elves of fair - y land,

In the cold moon's gleam-y glance, In the cold moon's gleam-y glance, In the

cold moon's gleamy glance, They with shadow-y morrice dance, They with shadow-y

mor - rice dance; *p* Soft mu - sic dies a - long the land, *pp* Soft mu - sic dies a - long the des - ert land,

THE FAIRIES.—Continued.

mu - sic dies, soft mu - sic dies a - long the des - ert land, a - long the

Soft mu - sic dies a - long the

Adagio. *ad lib.* *Spirited.*

des - ert land. a - long the des - ert land. Soon at peep of cool - eyed day,

des - ert land.

Andante. *Spirited.*

Soon the nu - merous lights de - cay; Soon, at peep of cool - eyed day,

Andante. *Adagio.* *Tempo.*

Soon the nu - merous lights de - cay. Mer - ri - ly, now mer - ri - ly,

THE FAIRIES.—Concluded.

Mer-ri - ly, now mer-ri - ly, Aft - er the dew - y moon they fly;

Mer-ri - ly, now mer-ri - ly, Mer-ri - ly, now mer-ri - ly, Aft - er the dew - y

dol. moon they fly, Aft - er the dew - y moon they fly; *f* Mer ri - ly, now


p mer-ri - ly, Mer-ri - ly, now mer-ri - ly, *f* Aft - er the dew - y moon they

fly,..... *p* Aft - er the dew - y moon they fly, they fly, they fly.
they fly,



THE LORELEY.

R. L. D.

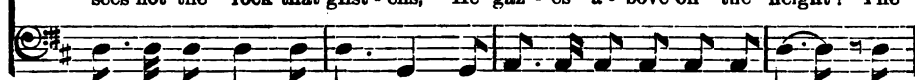
SILCHER.

Andante.



1. I can-not say what is the rea-son, I feel so sad to-day; A
 2. There sits a love-ly maid-en Up-on the diz-zy rocks, With
 3. The youth in his ves-sel lin-gers With dreams of wild de-light; He

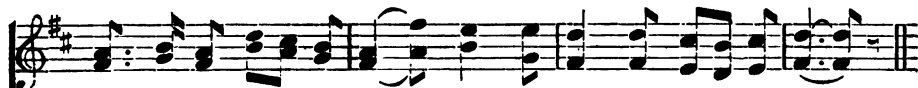
le-gend of old-en sea-son That will not be driv-en a-way; The
 glit-ter-ing jew-els lad-en, And comb-ing her bright golden locks; She
 sees not the rock that glist-ens, He gaz-es a-bove on the height! The



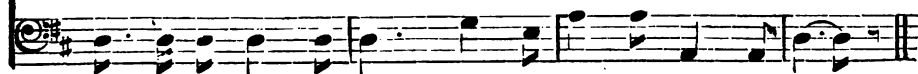
cres. *f*



air.... is cool and grows dimmer, And si-lent flows the Rhine,.... The
 combs with a golden comb gleam-ing, And sings a ten-der strain,.... A
 sea, I be-lieve, at last swal-lows The boat and sail-or as one;..... And

tops of the mountains glim-mer, In fad-ing sun-light shine.
 bal-lad so strange and dream-ing, It charms the hear-er's brain.
 this with her song, it fol-lows, The Lor-e-ley has done.



GOOD NIGHT.

C. H. FISCHER.



1. Now good night! now good night! All our la - bor now is
 2. Now to rest! now to rest! Wea - ry eye - lids gen - tly
 3. Rest in peace! rest in peace! Till the morn - ing brightly



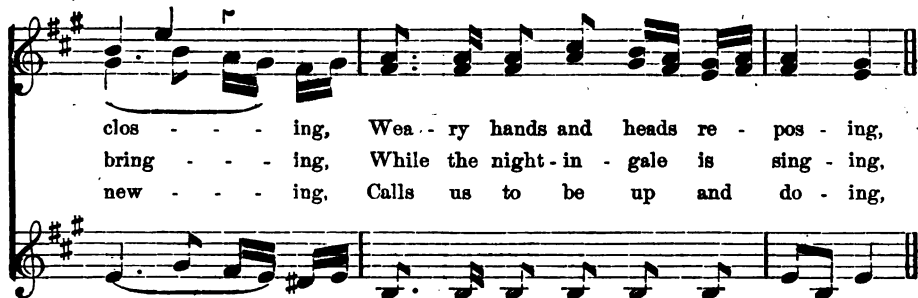
done; Now good night! now good night! All our la -
 close; Now to rest! now to rest! Wea - ry eye -
 breaks; Rest in peace! rest in peace! Till the morn -



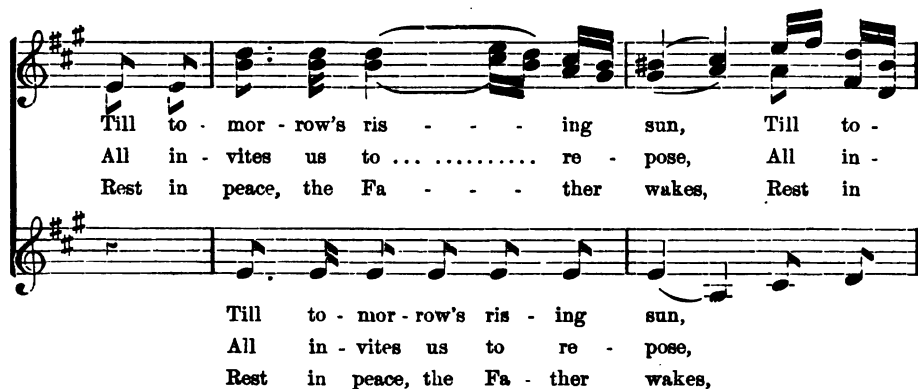
bor now is done; Day - light now is sweet - ly
 lids gen - tly close; Sleep to all sweet rest is
 ing bright - ly breaks; Till the day its care re -



GOOD NIGHT.—Concluded.

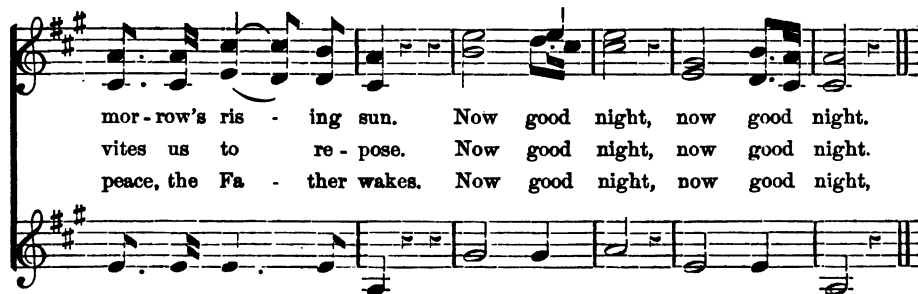


clos - - - ing, Wea - ry hands and heads re - pos - ing,
 bring - - - ing, While the night - in - gale is sing - ing,
 new - - - ing, Calls us to be up and do - ing,



Till to - mor - row's ris - - - ing sun, Till to -
 All in - vites us to re - pose, All in -
 Rest in peace, the Fa - - - ther wakes, Rest in

Till to - mor - row's ris - ing sun,
 All in - vites us to re - pose,
 Rest in peace, the Fa - ther wakes,



mor - row's ris - ing sun. Now good night, now good night.
 vites us to re - pose. Now good night, now good night.
 peace, the Fa - ther wakes. Now good night, now good night,

THANKSGIVING HYMN.

A. E. D.

ARR.

Moderato.

1. God has sent us days of sum - mer, Bright with sun - shine, soft with
 2. God thus far has kind - ly brought us, Guid - ed thus thro' hap - py
 3. God has called us all His chil - dren, Of - fered us a heav'nly

rain, Filled with rud - - - dy fruit our or - chards, Cov - ered
 years, Shel - tered us from death and sor - row, Healed our
 home, Light un - fad - - - ing, peace un - dy - ing, Rest to

Filled with rud - dy fruit our or - chards,
 Shel - tered us from death and sor - row,
 Light un - fad - ing, peace un - dy - ing,

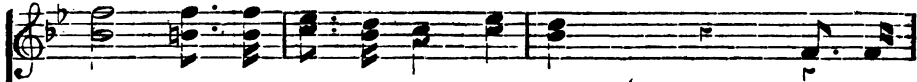
all our fields with grain. Joy - ful prais - - - es we would
 sick - - - ness, calmed our fears. Now be - fore Him we would
 those who wea - ry roam. To our Fa - - - ther we would

Cov - ered all our fields with grain.
 Healed our sick - ness, calmed our fears.
 Rest to those who wea - ry roam.

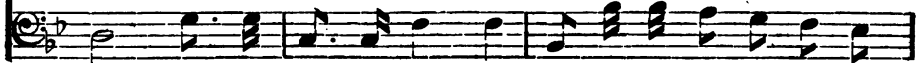
Joy - ful prais - es we would
 Now be - fore Him we would
 To our Fa - ther we would

THANKSGIVING HYMN.—Concluded.

Joy - ful
Now be -
To our



sing, Own Him as our Lord and King;
bend, Praise Him as our dear - est friend;
turn, While our souls with-in us burn;



sing,
bend,
turn,

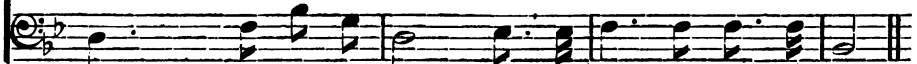
Joy - ful prais-es, joy - ful
Now be - fore Him, now be -
To our Fa - ther, to our

prais - - - es we would sing,
fore Him we would bend,
Fa - - - ther we would turn,



Joy - ful prais-es we would sing,
Now be - fore Him we would bend,
To our Fa - ther we would turn,

Own Him as our Lord and King.
Praise Him as our dear - est friend.
While our souls with-in us burn.



prais - - - es we would sing,
fore Him we would bend,
Fa - - - ther we would turn,

4 Every day His love renewing
God has kind and faithful been,
Full of tenderest compassion
To the erring sons of men.
May we ever faithful prove,
Render to Him love for love.

5 If the year that now is passing
Finishes our record here,
May our spirits, ransomed, glorious,
In His heavenly courts appear.
May we join the heavenly throng
In the great Thanksgiving song.

OCTOBER.

G. B. G. From "The Youth's Companion."

HEINRICH MARSCHEMER.

Allegretto.

1. The morn is crisp and white with frost, Cool is the west - ern breeze;
 2. The rip - ened nuts o'er wood - land path Like jew - els hang and glow;

The shin - ing leaf - age gen - tly tossed, Drops from the flam - ing trees.
 And glist - ens now the aft - er - math, Their silk the milk - weeds show.

On up - lands shorn stand shocks of corn, Their beau - ty sung of old, —
 The pip - ing quail, the thresh - ing flail, The gun - ner's shout, we hear;

Be - side the road lies many a load Of pump - kins bright as gold.
 And tho' each cloud the mists en - shroud, How splen - did Au - tumn's bier!

OCTOBER.—Concluded.

Oh, let us share the sweet clear air, And wan-der forth at will:
So let us share the brac-ing air, And wan-der, etc.

On hap-py wing the jay doth swing A-bove the spark-ling rill.

STAND LIKE AN ANVIL.

GEO. W. DOANE.

G. B. L.

Maestoso.

1. "Stand like an an-vil!" when the strokes Of stalwart strength fall thick and fast;
2. "Stand like an an-vil!" when the sparks Fly far and wide, a fie-ry shower;
3. "Stand like an an-vil!" when the bar Lies red and glow-ing on its breast;
4. "Stand like an an-vil!" noise and hea' Are born of earth, and die with time;

Storms but more deep-ly root the oaks, Whose brawny arms em-brace the blast.
Vir-tue and truth must still be marks Where malice proves its want of power.
Du-ty shall be life's lead-ing star, And conscious in-no-cence its rest.
The soul, like God, its source and seat, Is sol-emn, still, se-re-ne, sub-lime.

IT TINKLES SO SWEETLY.

R. L. D.

SOLO. *Allegretto.*

From "Magic Flute." MOZART.

La la la la la la la la la la la la la la la la la

p

la la la la la la la la la la la la la la la la la. It tinkles so

pp

sweetly, it tinkles so clear; Tra la la la la la la la, tra la la la

la; Like sil-ver bells soft-ly It sounds on the ear; Tra la la la la

la la la la la la la. *Fine.*

1. Sooth-ing balm for ev-ery smart
2. Where such love-ly songs a-bound,

IT TINKLES SO SWEETLY. Concluded.

This sweet mu-sic car-ries, And in ev-ery hu-man heart Soft e-mo-tion
Whose sweet ech-o press-es With a clear and joy-ous sound To the heart's re-

tar-ries. Then a-way with grief and pain, In this vale shall mu-sic reign!
cess-es; We would ev-er live in peace, Har-mo-ny would nev-er cease,

Then a-way with grief and pain, In this vale shall
We would ev-er live in peace, Har-mo-ny would

In.. this vale shall mu-sic, sweet mu-sic reign! Oh, there are too man-y tears,
Har-mo-ny would nev-er, would nev-er cease; Concord, friendship, peace a-lone

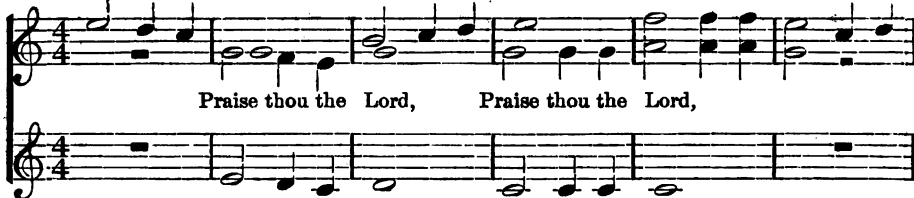
music reign, In this vale shall mu-sic reign!
never cease, Har-mo-ny would nev-er cease;

Then with cheerful voi-ces Let us fill the liv-ing years Till the world re-joic-es.
Can our burdens lighten, Then first sounds contentment's tone Life on earth to brighten.

PRAISE THE LORD.

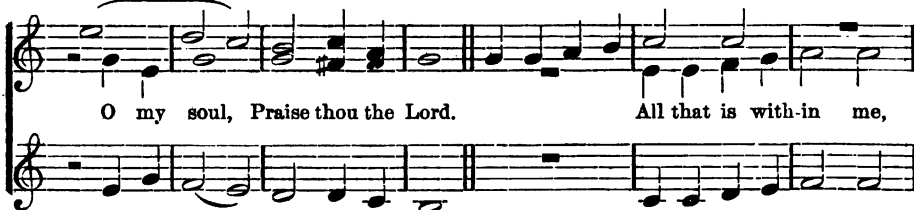
Moderato.

Praise thou the Lord, Praise thou the Lord, Praise thou the Lord, O my



soul,

All that is with-in me,



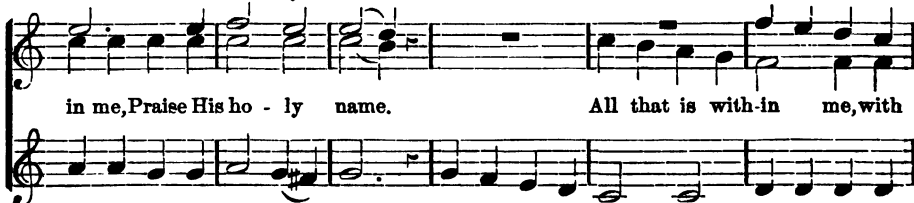
All that is with-in me,

All that is with-in me,



Praise His ho - ly name.

All that is with -



All that is with-in me. All that is with -

PRAISE THE LORD. Concluded.

in me, Praise His ho - ly name, His name! Praise thou the

Praise thou the Lord, praise the

Lord, Praise thou, praise thou, praise thou, praise thou, praise thou,

Lord, All that is with - in me, All that is with - in me, All that is with -

Praise,..... O praise.....

praise thou, Praise thou the Lord, O praise the Lord, O praise the

in me,

.... Him, praise.....

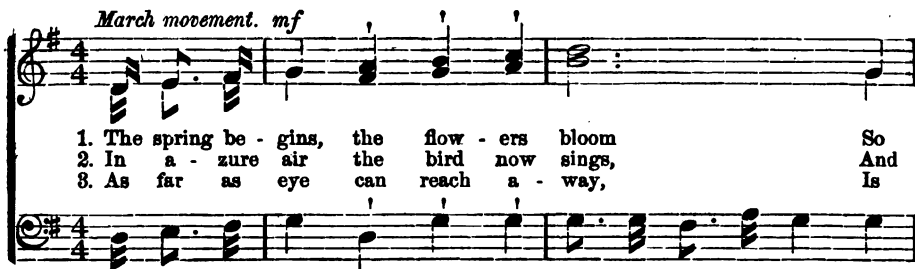
ritard.

Lord, O praise the Lord, O praise His name, Praise thou the Lord.

SPRING JOYS.

R. L. D.

Ast.

March movement. mf


1. The spring be - gins, the flow - ers bloom
 2. In a - zure air the bird now sings,
 3. As far as eye can reach a - way,

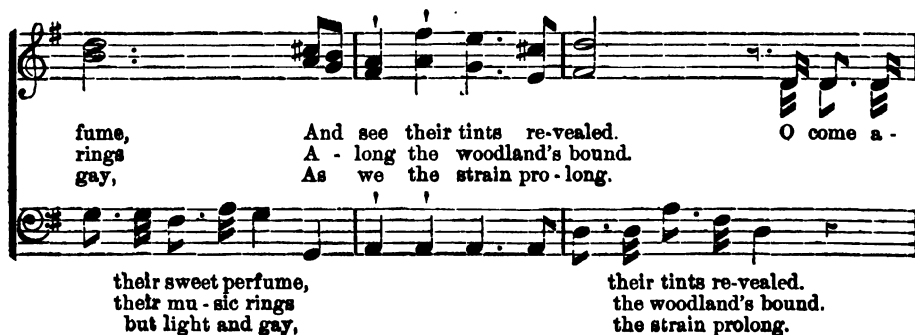
So
 And
 Is

the flow - ers bloom
 the bird now sings,
 can reach a - way,



bright a - cross the field ; So come, en - joy their sweet per -
 vale and hill re - sound ; Come, list - en how their mu - sic
 all de - light and song ; Our hearts can feel but light and

a - cross the field ;
 and hill re - sound ;
 de - light and song ;



fume,
 rings
 gay,

And see their tints re - vealed.
 A - long the woodland's bound.
 As we the strain pro - long.

O come a -

their sweet perfume,
 their mu - sic rings
 but light and gay,

their tints re - vealed.
 the woodland's bound.
 the strain prolong.

SPRING JOYS.—Concluded.

way where zeph - yrs play! A - way, a - way where zeph - yrs

O come a - way where zeph - yrs play,

play! In God's bright world, O come a - way, In

O come a - way, Come, come, come a - way,

God's bright world a - way! In God's bright

O come a - way, O come,

world, O come a - way, In God's bright world a - way.

come,

FESTIVAL MARCH..

R. L. D.

STONE.

Allegretto. f

1. Up, com-pan - ions, let us ram - ble, 'Neath the bright, ma - jes - tic
2. In the might - y oak's loud roar - ing Min-gles now our cho - rus

dome! From a thou-sand hap - py voic - es, Sound the cho - rus as we
bright, And the tall old phantoms list - en, To our mu - sic with de -

roam; From a thou - sand hap - py voic - es, Sing - ing as we
light; And the tall old phan - toms list - en, List - en with de -

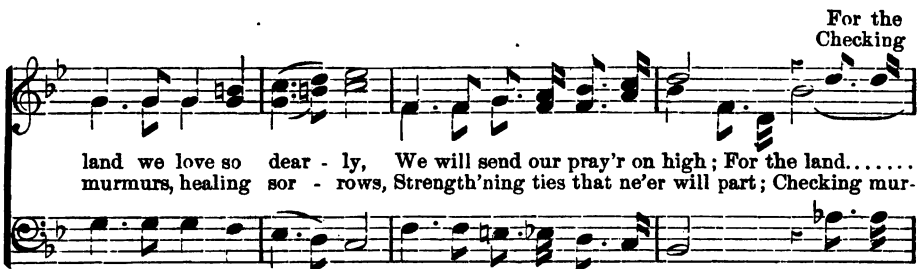
As the ech - oes in - ter -
Song from ev - 'ry tongue re -
roam, As the ech - oes in - ter - - min - - gle,
light. Song from ev - 'ry tongue re - - sound - - ing,

FESTIVAL MARCH.—Concluded.

min - - - gle, Bonds of un - ion we will tie.
soud - - - ing, En - ters in - to ev - 'ry heart.

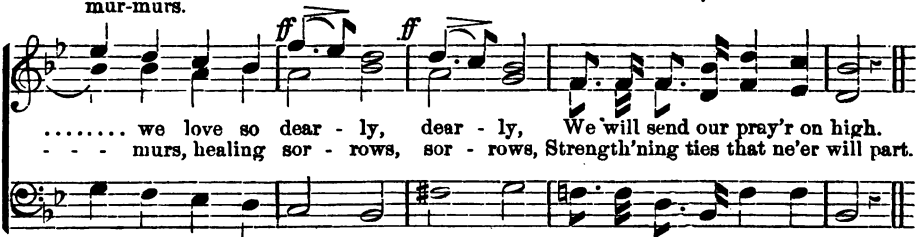


Bonds of un - ion we will tie. For the
En - ters in - to ev - 'ry heart,— Check-ing



land we love so dear - ly, We will send our pray'r on high; For the land.....
murmurs, healing sor - rows, Strength'ning ties that ne'er will part; Checking mur-

land we
mur-murs.



..... we love so dear - ly, dear - ly, We will send our pray'r on high.
- - - murs, healing sor - rows, sor - rows, Strength'ning ties that ne'er will part.

8 Hail, O happy feast of singing,
Joy and blessing fill the day;
And our festal throng at even
Turn upon a brighter way;
And our festal throng at even
Seek a brighter way.
Onward then, ye sons of freedom,
Let us struggle hand in hand
[Till the song of peace is echoed
Over all our native land!]

DEVOTION.

R. L. D.

From "Iphigenia." GLUCK.

Andante. *p* *mf*

Lend, O Lord, who art in heav-en, To our prayer a...

will - ing ear; To Thy throne we would come near-

Fine.

Know that what we ask is... giv - en. Thou, in mer - cy..

ev - er - last - ing, Giv - est us all.. things we.. need,

DEVOTION. Concluded.

p *f*

And Thy lamp its light is... cast - ing, On our.. path the..

This system contains the first two staves of music. The treble staff begins with a piano (*p*) dynamic and a half note G4, followed by a half note F#4, and then a half note E4. The bass staff begins with a half note G3, followed by a half note F#3, and then a half note E3. The melody continues with a half note D4, a half note C#4, and a half note B3. The bass line continues with a half note D3, a half note C#3, and a half note B2. The system concludes with a half note A3 in the treble and a half note G2 in the bass.

p

way.. to lead. Time be - gan at Thy com - mand - ing,

This system contains the third and fourth staves of music. The treble staff begins with a half note G4, followed by a half note F#4, and then a half note E4. The bass staff begins with a half note G3, followed by a half note F#3, and then a half note E3. The melody continues with a half note D4, a half note C#4, and a half note B3. The bass line continues with a half note D3, a half note C#3, and a half note B2. The system concludes with a half note A3 in the treble and a half note G2 in the bass.

And the fut - ure.. Thou dost see; On Thy tem - ple's

This system contains the fifth and sixth staves of music. The treble staff begins with a half note G4, followed by a half note F#4, and then a half note E4. The bass staff begins with a half note G3, followed by a half note F#3, and then a half note E3. The melody continues with a half note D4, a half note C#4, and a half note B3. The bass line continues with a half note D3, a half note C#3, and a half note B2. The system concludes with a half note A3 in the treble and a half note G2 in the bass.

f *D.C.*

thres - hold stand - ing, All men gaze, and wor - ship Thee.

This system contains the seventh and eighth staves of music. The treble staff begins with a half note G4, followed by a half note F#4, and then a half note E4. The bass staff begins with a half note G3, followed by a half note F#3, and then a half note E3. The melody continues with a half note D4, a half note C#4, and a half note B3. The bass line continues with a half note D3, a half note C#3, and a half note B2. The system concludes with a half note A3 in the treble and a half note G2 in the bass.

THE HUNTER.

R. L. D.

Moderato.

KÜCKEN.

pp

Grand-ly with the hun-ter's song..... His horn sounds loud and long, His

Allegretto.

horn sounds loud and long. 1. Be - neath the for - est domes, The hun - ter
2. With joy his song he sings, From full, free
3. He list - ens now, and hush! From 'neath the

glad - ly roams, Where horns their sounds are pour - ing, Where horns their sounds are
heart it springs; The wood-bird beats the meas - ure, The wood-bird beats the
tan - gled brush A rab - bit quick - ly dash - es, A rab - bit quick - ly

pour - ing, So far a - way,.... So far.. a - way,.. Where
meas - ure, Up - on the tree,.... Up - on.. the.. tree;. All
dash - es And bounds a - way,.... And bounds a - way;. But

a - way,

THE HUNTER.—Concluded.

guns are loud - ly roar - ing, The hun - ter loves to stray;.. Where guns are
round he hears with pleas - ure The birds in songs of glee;.. All round he
now the ri - fle flash - es— And there the rab - bit lay;... But now the

loud - ly roar - ing, The hun - ter loves to stray. Tra la.. la la
hears with pleas - ure, The birds in songs of glee. Tra la, etc.
ri - fle flash - es—And there the rab - bit lay! Tra la, etc.

la,.... tra la, tra la, tra la la la la la la la la la

la la la la la la la la la la la la la la.

4 If but the head it raise
The hare its life betrays;
And with abundant booty
For many days,
The hunter's done his duty,
And gladly homeward strays. Tra la, etc.

LIFT THINE EYES.

MENDELSSOHN.

Andante. sf p

Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence
to the mountains,

Thy help

com - eth, whence com - eth help. Thy help com - - eth, com - - eth
Thy help com - - eth

com - eth from the Lord, the Mak - er of heav - en and earth.

from the Lord,..... the Mak - - er, of heav-en and earth.

from the Lord, the Mak - - - - er of heav-en and earth.

thy foot,..... Thy

He hath said, thy foot shall not be mov - ed,
He hath said, thy foot shall not be mov - ed,

LIFT THINE EYES.—Concluded.

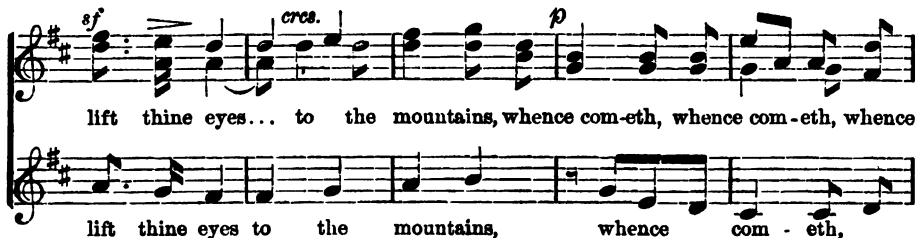
keep - er will nev - er slum - - ber, nev - er, will nev - er



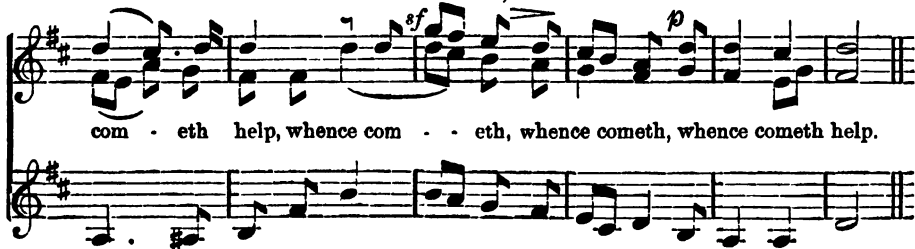
slum - - ber, never slum - - - - - ber.



lift thine eyes... to the mountains, whence com - eth, whence com - eth, whence



whence com - eth,



GOD EVERYWHERE.

Dutch Hymn.

ROBERT VOLEMAN.

Moderato.

1. On mount ains and in val - leys, Wher-e'er we go is God;
 2. A - bove me and be - side me, My God is ev - er near;

The cot - tage and the pal - ace, A - like are His a - bode;
 To watch, pro - tect, and guide me, What - ev - er ills ap - pear;

With watch-ful eye a - bid - ing Up - on us with de - light;
 Tho' oth - er friends may fail me In sor - row's dark a - bode,

Our souls, in Him con - fid - ing, He keeps both day and night.
 Tho' death it - self as - sail me, I'm ev - er safe with God.

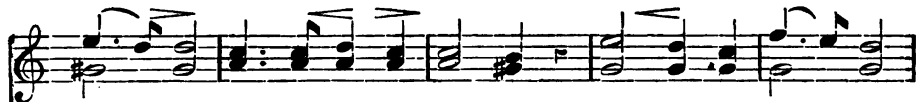
PEACE OF THE SOUL.

R. L. D.

FLEMING.

Moderato.

1. Hap - py the man whose life from pain is riv - en, Heav - en - ly
 2. Like mod - est flow - ers which their col - ors ral - ly, Un - der the
 3. And with sub - mis - sion full of pleas - ure ver - nal Gaz - es he



peace to him on earth is giv - en; Light - ly his spir - it
 sun - beams in the shad - ed val - ley, He trusts con - tent - ed,
 ev - - er on the Sun e - ter - nal, And when the tu - mult



turns a - way each bur - den For Heav - en's guer - - don.
 though the storms may low - er, In Heav - en's pow - - er.
 of the world is end - ing, From earth as - cend - - ing.



SOME PLACE FOR US ALL.

Miss C. M. BEARDSLEY.

W. F. HEATH.

mf

1. Here in this wide..... and struggling world,.....
 2. How quick-ly child - - - hood passed a - way,.....
 3. A - round us friend - - - ship's gold - en chain.....

1. Here in this wide..... and struggling world,
 2. How quick-ly child - - - hood passed a - way,
 3. A - round us friend - - - ship's gold - en chain

We all must bear a part; Its man - y chang - - es each must
 And youth fast fol - lows now; And manhood's care,..... or wo - man's
 Has thrown her lus - tre bright, And when we part..... each mem - o -


Its man y chang - -
 And manhood's care,.....
 And when we part.....

bear En - graved up - on the heart; But
 pride..... Is traced on ev - ery brow; Then
 ry..... Will shine with her pure light; Then

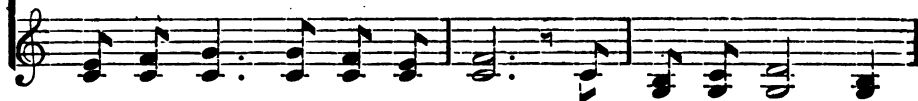
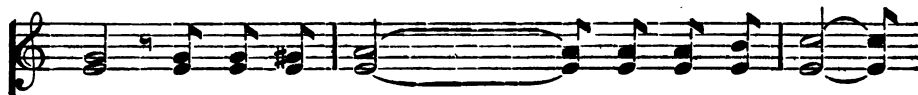
- - es each must bear
 or wo - man's pride,
 each mem - o - ry

SOME PLACE FOR US ALL.—Continued.

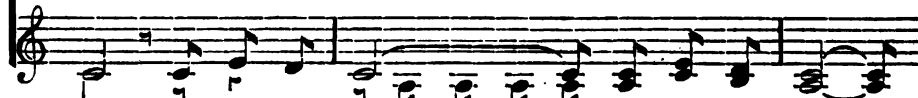
p



while youth's last sweet mo - ments stay, We'll glad - ly gath - er
 let us la - bór while we may, Un - touched by sor - row's
 while we work our aim shall be To fill man's no - blest


here With - in the school - - - room, where we've toiled..
 hand; Knowledge a - lone..... can help us fill
 sphere, And shed on all..... we meet the light..




With - in the school-room, where we've toiled..
 Knowledge a - lone can help us fill
 And shed on all we meet the light..

f

CHORUS.

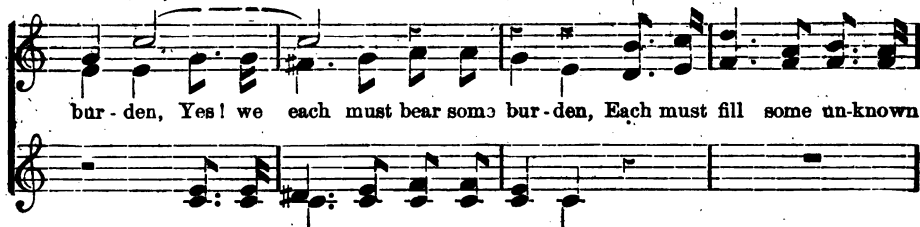


For many a hap - py year. Yes! we each must bear some-
 A sta - tion true and grand. Yes! we each, etc.
 Of Him who placed us there. Yes! we each, etc.

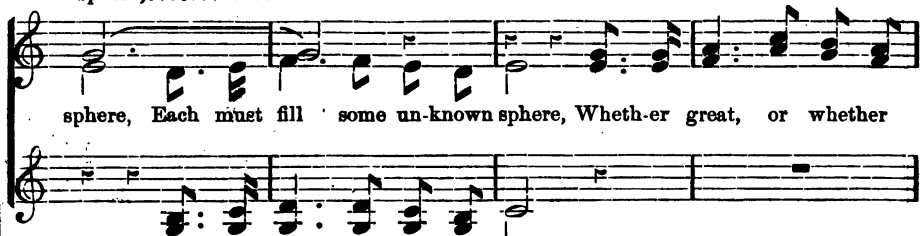


SOME PLACE FOR US ALL.—Concluded.

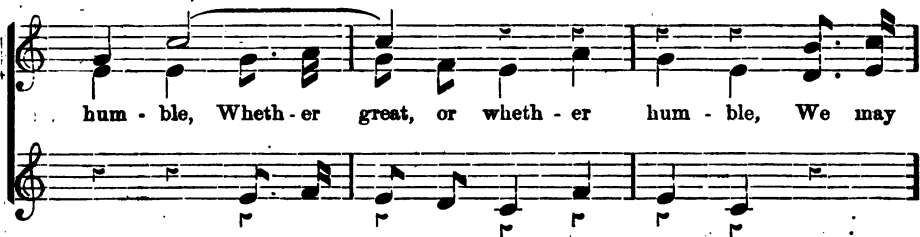
bur - den,.....



sphere,.....



hum - ble,.....



here.....



ALL WITH GOD.

R. L. D.

Moderato.

GROSS.

1. With the Lord all things be - gin! Trust His might - y
 2. With the Lord all things be - gin! Je - sus as your
 3. With the Lord all things be - gin! Shield - ed by the

p *pp*

pow - er ev - er, Build - ing on your own strength nev - er;
 lead - er choos - ing, You can ne'er your way be los - ing;
 an - gel's sa - ber, You may safe - ly, calm - ly la - bor

p

Weak - ness guards from pride and sin. With the Lord all
 Safe's the path He leads you in. With the Lord, etc.
 With Him on - ly as.. you live. With the Lord, etc.

pp

things be - gin, With the Lord all things be - gin.

f

MEADOWS GREEN.

F. SILCHER.

Moderato.

Meadows green, vio - lets blue, Lark's gay war - ble,

Meadows green, vio-lets blue, Lark's gay warble,

black - bird's song, Sun - ny show - ers, zeph - yrs soft.

black-bird's song, Sunny show - ers,

When I hear such songs of glad - ness, Driv - ing hence all thoughts of

sad - ness, I would praise thee, gen - tle Spring,

MEADOWS GREEN.—Concluded.

p
I would praise thee, gen - tle Spring; When I hear such songs of

The first system of musical notation for 'MEADOWS GREEN.—Concluded.' It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic marking. The melody is written in eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature, providing a harmonic accompaniment.

glad - ness, Driv - ing hence all thoughts of sad - ness, I would

The second system of musical notation continues the piece. It follows the same two-staff format with treble and bass clefs and a key signature of one sharp. The melody and accompaniment continue with similar rhythmic patterns.

praise thee, gen - tle Spring, I would praise.... thee,

The third system of musical notation continues the piece. It follows the same two-staff format with treble and bass clefs and a key signature of one sharp. The melody and accompaniment continue with similar rhythmic patterns.

p
gen - tle Spring, gen - tle Spring, gen - tle Spring.

The fourth and final system of musical notation concludes the piece. It follows the same two-staff format with treble and bass clefs and a key signature of one sharp. The melody and accompaniment continue with similar rhythmic patterns, ending with a double bar line.

CHAPTER XV.

THE topic to be considered in this chapter is introduced here, not so much because of its practical adaptation to the grade of pupils for which this book is intended, as to include in the course the more important theoretical part of our subject, and thus provide those pupils who pass through this series of books with such a comprehensive knowledge of the subject, practical and theoretical, as to enable them to take up any of the higher orders of vocal composition, such as cantata, operetta, opera, or oratorio. In order to proceed through the practical to the theoretical, it requires among the pupils the presence of several boys whose voices have *changed*, which change takes place at about the age of fifteen or sixteen. Under such conditions, the teacher may proceed by asking all to sing *one* in the scale of C. The pupils repeat the tone, being careful that the boys with changed voices sing with the others, because upon their singing depends the success of our undertaking. During the repetition of the tone, the pupils are called to observe whether the tones of all agree or not. They will readily perceive that the tones which those boys sing whose voices have changed are *lower* than the rest sing.

The girls may then sing and prolong the tone *one*, while the boys already referred to sing from *one* to *eight*, all observing which tone sung by the *boys* sounds most nearly like the tone sung by the *girls*. The boys referred to may now sing and prolong *eight*, while the girls sing from *eight* to *one*, observing which tone sung by the *girls* agrees with the *boys'* tone.

Repeat as may be necessary until the pupils perceive clearly that when the boys referred to sing *eight*, it is of the same pitch as the tone *one* which the girls sing. In this way we may learn that the tone *one* which these boys sing, cannot be sung by the girls, because at too low a pitch, and we may also learn that men and boys with changed voices naturally sing an octave lower than the boys, girls, and women. *When, therefore, in singing together, all sing one in the scale of C, what tone do the men sing? One of the lower scale. What tone do the women sing? One of the middle scale. What shall represent the tone sung by the women? The first added line below the staff, thus :*

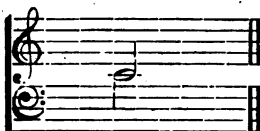


What shall represent the tone sung by the men? The fifth space below the staff, thus :



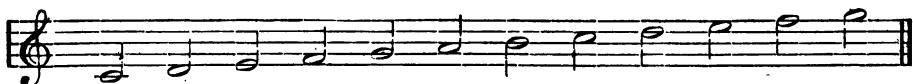
To avoid the confusion arising from using so many added lines, another method is adopted, which was indicated in Exercise 178 of No. 3, though no reference was made then to the difference of pitch represented by the upper and lower staves. A note on page 138 hinted that the subject might be made plain at a more advanced stage of progress, which stage we think we have now reached. By the use of F and G as clef letters, the tone C, which the *girls* sing as *one*, and the *boys* with changed voices sing as *eight*, being in reality the same tone in *pitch*, is represented by the added line *below* the staff with the G-clef, and the added line *above* the staff with the F-clef, as follows :

No. 44.



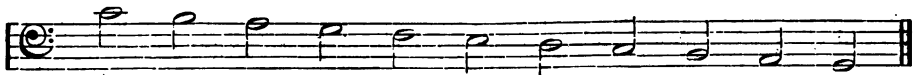
If, therefore, the girls were to begin at *one* and sing to *five* of the upper scale, it should be represented as follows :

No. 45.



If the boys with changed voices, or men, were to begin at *eight*, or the same absolute pitch with which the girls began, and sing to *five* of the lower scale, it should be represented as follows :

No. 46.



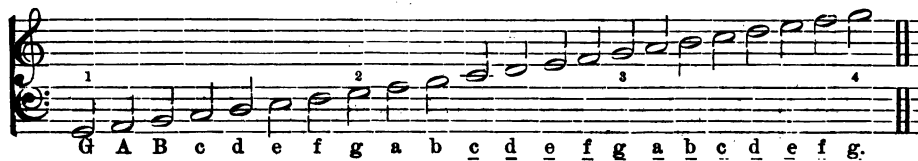
Representing in a continuous exercise the tones sung by both boys and girls, beginning with the lowest, it would be as follows :

No. 47.



It will be observed in the above exercise that there are three C's, three D's, three E's, etc., and four G's. In order, therefore, to speak of any particular one, it would be best to have some means of designating it, and such means are at hand, and indicated in the following exercise:

No. 48.



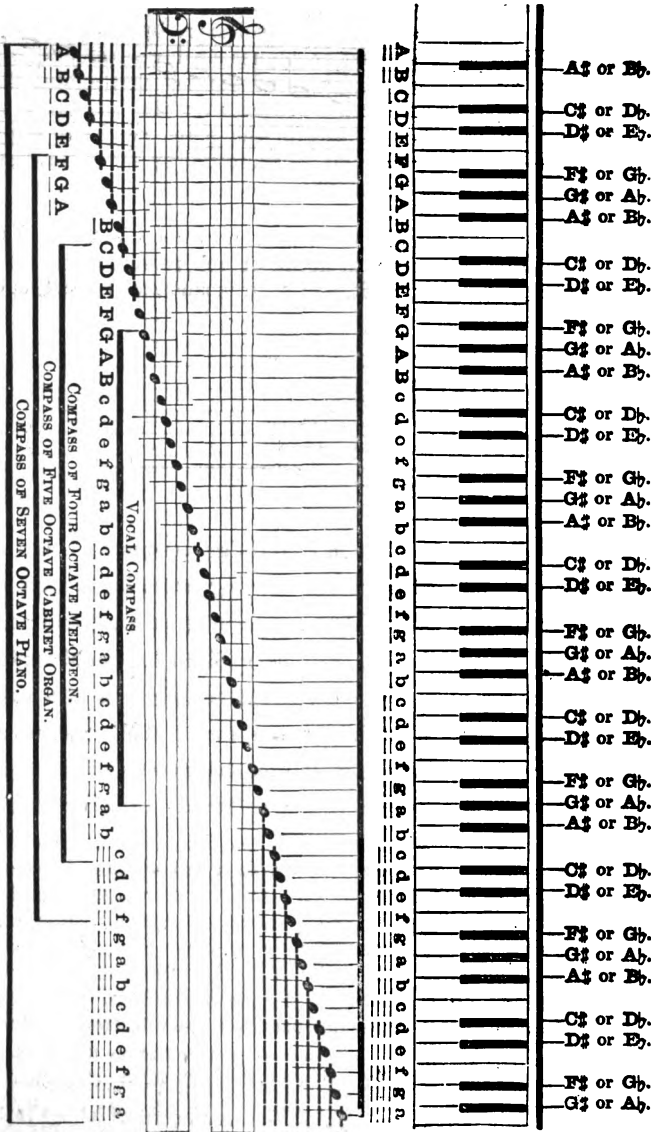
If called upon to give the name of the pitch of the tone represented at 1, it would be *capital G*; at 2, *small g*; at 3, *once marked small g*; and at 4, *twice marked small g*. Once marked small *c*, being *between* the two staves, is sometimes called *middle c*. We thus have a definite name for the pitch of each tone. Some persons can sing tones of higher pitch than others, and some lower than others.

By the tones differing in pitch which a person can sing, we determine the *compass* of the voice, as, if a man sing from G to g we say his voice has a compass of two octaves. As a rule, however, the ordinary compass of the voice is about an octave and two-thirds.

A melodeon has a compass of four or five octaves, and a piano of seven.

It might be interesting and instructive to represent this great scale of tones, and also observe their connection with the key-board of the melodeon, cabinet organ, piano, or organ. The diagram on the following page not only illustrates the compass of the instruments mentioned, as nearly as the size of the page will allow, whether four, five, or seven octaves, but shows the means of designating the different scales. From it those pupils who have no knowledge of the key-board of those instruments may find their bearings.

DIAGRAM OF THE KEY-BOARD OF A PIANO, CABINET ORGAN OR MELODEON.



As has already been said, some persons can sing tones of higher or lower pitch than others. This can easily be illustrated in the school-room by asking the girls to begin at a given tone together and sing tones of higher or lower pitches, and continue until very few will be able to sing. Because of the fact that among the boys there will be so few whose voices have become settled after the change, it will be somewhat difficult, doubtless, to practically illustrate the point we desire to present, but it will be readily comprehended by all, and is indicated by the following exercise, which the teacher may write upon the board :

No. 49.



The teacher calls upon the girls to begin at c and sing downward as far as they can with ease, and it will be found that some can not sing much lower than c, while others may sing g with comparative ease. Then from c sing upward, and it will be found that those who could sing g *with ease*, will be inclined to stop about d, while those who could only sing as low as c will be able to go on to g. In like manner, if the boys with changed voices were to begin at c and sing upward, some would stop at about d, while others might sing as far as g, and on singing downward, those who could sing to g would stop about c, while those who could only sing d will sing down to about G. By this it will be seen, that male and female voices divide themselves naturally into four classes, viz. : *lower male* voices, called BASE ; *higher male* voices, called TENOR ; *lower female* voices, called ALTO or CONTRALTO ; and *higher female* voices, called SOPRANO or TREBLE. The compass of each of these classes is indicated by the diagram above, which is sufficiently accurate for general purposes, though it is by no means intended to convey the idea that there may not be found occasional instances of persons who can sing higher or lower than here indicated, but these are the *exception* and not the *rule*. From this classification a person may judge with tolerable correctness for which part his or her voice is adapted, as, if a man can sing B, A, and G with full voice, he has doubtless what is called a *Base* voice, and should sing that part, and if the low tones are weak and the upper ones strong, and produced with ease, he should sing *Tenor*. In like manner we may judge of female voices, whether *Soprano* or *Alto*.

The Base, and sometimes the Tenor, are written upon the staff with the F-clef, which is also called the Base clef. The Tenor, however, is more frequently written upon the staff with the G-clef, which is also called the Treble clef, but in such case the G-clef represents *g* instead of *g*, as in the following exercise :

No. 50.

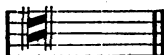


The passage at A, if represented with the G-clef to be sung by the Tenor, would be as at B, and if sung by Soprano or Alto voices as at C. Let no teacher or pupil be confused by the fact that the pitches at A, B, and C, when sung by the parts indicated, are the same, nor be disturbed because by agreement or law the G-clef, when used for Tenor voices, represents *g*, and when used for Soprano and Alto voices represents *g*.

Sometimes the four parts are written on two staves, as in the following exercise :

No. 51.

Instead of the G-clef for the Tenor, the C-clef is sometimes used, which represents *c* on the third space, and is made thus :



More frequently each part is written on a separate staff, in which case the parts are ordinarily arranged as in the following exercise, with the Base the lower part or foundation, and the Soprano or Treble, Alto, and Tenor in order above.

No. 52.

TENOR.



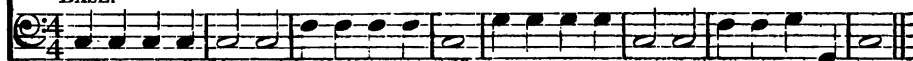
ALTO.



TREBLE.



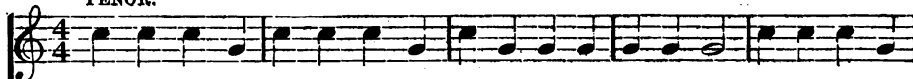
BASE.



LIVE FOR SOMETHING.

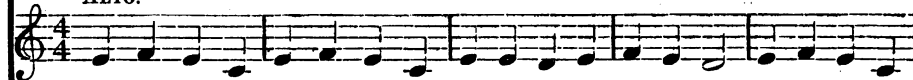
Moderato.

TENOR.



1. Live for something, be not i - dle; Look a-bout thee for employ! Sit not down to

ALTO.



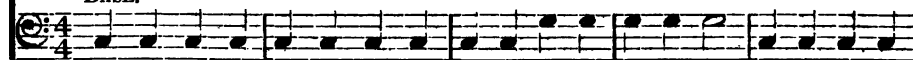
2. Scat-ter blessings in thy pathway! Gentle words and cheering smiles Better are than

TREBLE.



3. Hearts there are oppressed and weary: Drop the tear of sym-pa - thy, Whisper words of

BASE.



LIVE FOR SOMETHING.—Concluded.

use-less dreaming ; Labor is the greatest joy. Folded hands are ev-er weary, Selfish

gold and sil-ver, With their grief dispelling wiles. As the pleasant sunshine falleth Ever

home and comfort—Give, and thy reward shall be Joy un-to thy soul re-turning From the

The first system of musical notation consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are written below the staves.

hearts are never gay ; Life for thee hath many du-ties—Ac-tive be, then, while you may.

on the grateful earth, So let sym-pa-thy and kindness Gladden well the darkened hearth.

per-fect Fountain-head ; Freely, as thou freely giv-est, Shall the grateful light be shed.

The second system of musical notation also consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The melody is written on the first three staves, and the bass line is on the fourth staff. The lyrics are written below the staves.

HARRISON.



FIRST HYMN.

- 1 THINK gently of the erring one!
And let us not forget,
However darkly stained by sin,
He is our brother yet.
- 2 Heir of the same inheritance,
Child of the self-same God;
He hath but stumbled in the path,
We have in weakness trod.
- 3 Speak gently to the erring one:
Thou yet may'st lead him back,
With holy words, and tones of love,
From misery's thorny track.
- 4 Forget not thou hast often sinned,
And sinful yet must be:
Deal gently with the erring one,
As God hath dealt with thee.

SECOND HYMN.

- 1 OH, that the Lord would guide my ways
To keep His statutes still!
Oh, that my God would grant me grace
To know and do His will!
- 2 Oh, send Thy Spirit down to write
Thy law upon my heart;
Nor let my tongue indulge deceit,
Nor act the liar's part.
- 3 Order my footsteps by Thy word,
And make my heart sincere;
Let sin have no dominion, Lord,
But keep my conscience clear.
- 4 Make me to walk in Thy commands—
'Tis a delightful road;
Nor let my head nor heart nor hands
Offend against my God.

PAIGE.

Spirited.

FIRST HYMN.

- 1 LIFT up to God the voice of praise,
Whose breath our souls inspired :
Loud and more loud the anthems raise,
With grateful ardor fired.
- 2 Lift up to God the voice of praise,
Whose goodness, passing thought,
Loads every moment, as it flies,
With benefits unsought.
- 3 Lift up to God the voice of praise,
From whom salvation flows ;
Who sent His Son our souls to save
From everlasting woes.
- 4 Lift up to God the voice of praise,
For Hope's transporting ray,
Which lights through darkest shades of
To realms of endless day. [death,

SECOND HYMN.

- 1 LIFT up your heads, eternal gates !
Unfold, to entertain
The King of glory ; see ! He comes
With His celestial train.
- 2 Who is this King of glory—who ?
The Lord, for strength renowned ;
In battle mighty ; o'er His foes
Eternal Victor crowned.
- 3 Lift up your heads, ye gates ! unfold
In state to entertain
The King of glory ; see ! He comes
With all His shining train.
- 4 Who is the King of glory—who ?
The Lord of hosts renowned ;
Of glory He alone is King,
Who is with glory crowned.

LAWTON.

JNO. TROUTMAN.



1 THE winter is over and gone,
The thrush whistles sweet on the spray,
The turtle breathes forth her soft moan,
The lark mounts and warbles away.

2 Shall all living creatures around,
Their voices in concert unite,
And I, the most favored, be found
In praising to take less delight?

3 Inspirer and hearer of prayer,
Thou Shepherd and Guardian of Thine,
My all to Thy covenant care
I, sleeping or waking, resign.

4 If Thou art my shield and my song,
The night is no darkness to me;
And fast as my moments roll on.
They bring me but nearer to Thee.

GREENE.



1 LORD of earth! Thy forming hand
Well this beauteous frame hath planned,—
Woods that wave, and hills that tower,
Ocean rolling in His power :
Yet, amid this scene so fair,
Should I cease Thy smile to share,
What were all its joys to me?
Whom have I on earth but Thee?

2 Lord of heaven! beyond our sight
Shines a world of purer light ;
There in Love's undoubted reign,
Parted hands shall meet again :

Oh, that world is passing fair !
Yet, if Thou wert absent there,
What were all its joys to me?
Whom have I in heaven but Thee?

3 Lord of earth and heaven! my breast
Seeks in Thee its only rest :
I was lost ; Thy accents mild
Homeward lured Thy wandering child.
Oh! should once Thy smile divine
Cease upon my soul to shine,
What were earth or heaven to me?
Whom have I in each but Thee?

HEATH.



FIRST HYMN.

- 1 FATHER, I know that all my life
Is portioned out to me ;
The changes that will surely come,
I do not fear to see ;
I ask Thee for a present mind,
Intent on pleasing Thee.
- 2 I would not have the restless will
That hurries to and fro,
That seeks for some great thing to do,
Or secret thing to know :
I would be treated as a child,
And guided where I go.
- 3 I ask Thee for the daily strength,
To none that ask denied,
A mind to blend with outward life
While keeping at Thy side ;
Content to fill a little space,
If Thou be glorified.
- 4 And if some things I do not ask,
Among my blessings be,
I'd have my spirit filled the more
With grateful love for Thee ;
More careful—not to serve Thee much,
But please Thee perfectly.

SECOND HYMN.

(Sing to HEATH without repeating first brass of music.)

- 1 FATHER of mercies ! God of love !
My Father and my God !
I'll sing the honor of Thy name,
And spread Thy praise abroad.
- 2 In every period of my life
Thy thoughts of love appear ;
Thy mercies gild each transient scene,
And crown each passing year.
- 3 In all Thy mercies, may my soul
A Father's bounty see ;
Nor let the gifts Thy grace bestows
Estrange my heart from Thee.
- 4 Through every period of my life,
Each bright, each clouded scene,
Give me a meek and humble mind,
Still equal and serene.
- 5 Then may I close my eyes in death,
Redeemed from anxious fear ;
For death itself, my God, is life,
If Thou be with me there.

HOYT.



FIRST HYMN.

- 1 THROUGH all the changing scenes of life,
 In trouble and in joy,
 The praises of my God shall still
 My heart and tongue employ.
 Of His deliverance I will boast,
 Till all who are distressed,
 From my example comfort take,
 And charm their griefs to rest.
- 2 Oh, magnify the Lord with me;
 With me exalt His name !
 When in distress to Him I called,
 He to my rescue came.
 The hosts of God encamp around
 The dwellings of the just ;
 Deliverance He affords to all
 Who on His succor trust.
- 3 Oh, make but trial of His love,
 Experience will decide
 How blest are they, and only they,
 Who in His truth confide.
 Fear Him, ye saints, and ye will then
 Have nothing else to fear :
 Make ye His service your delight,
 He'll make your wants His care.

SECOND HYMN.

- 1 WHILE Thee I seek, protecting Power !
 Be my vain wishes stilled ;
 And may this consecrated hour
 With better hopes be filled !
 Thy love the power of love bestowed ;
 To Thee my thoughts would soar ;
 Thy mercy o'er my life has flowed ;
 That mercy I adore.
- 2 In each event of life, how clear,
 Thy ruling hand I see !
 Each blessing to my soul more dear,
 Because conferred by Thee.
 In every joy that crowns my days,
 In every pain I bear,
 My heart shall find delight in praise,
 Or seek relief in prayer.
- 3 When gladness wings my favored hour,
 Thy love my thoughts shall fill ;
 Resigned when storms of sorrow lower,
 My soul shall meet Thy will.
 My lifted eye, without a tear,
 The gathering storm shall see ;
 My steadfast heart shall know no fear ;
 That heart will rest on Thee.

AMERICA.



FIRST HYMN.

1 GOD bless our native land!
 Firm may she ever stand,
 Through storm and night;
 When the wild tempests rave,
 Ruler of winds and wave,
 Do Thou our country save
 By Thy great might.

2 For her our prayer shall rise
 To God, above the skies;
 On Him we wait:
 Thou who art ever nigh,
 Guarding with watchful eye,
 To Thee aloud we cry,
 God save the State!

SECOND HYMN.

1 My country, 'tis of thee,
 Sweet land of liberty,
 Of thee I sing:
 Land where my fathers died,
 Land of the pilgrim's pride,
 From every mountain side
 Let freedom ring.

2 My native country, thee—
 Land of the noble free—
 Thy name I love:
 I love thy rocks and rills,
 Thy woods and templed hills;
 My heart with rapture thrills
 Like that above.

3 Let music swell the breeze,
 And ring from all the trees
 Sweet freedom's song!
 Let mortal tongues awake;
 Let all that breathe partake;
 Let rocks the silence break,—
 The sound prolong!

4 Our father's God! to Thee,
 Author of liberty,
 To Thee we sing:
 Long may our land be bright
 With freedom's holy light;
 Protect us by Thy might,
 Great God, our King!

THE LORD IS MY SHEPHERD.

TALLER.



FIRST SELECTION.

1. THE Lord | is my | shepherd ; | I | shall — | not — | want.
2. He maketh me to lie down in | green — | pastures ; | He leadeth me be- | side the | still — | waters.
3. He re- | storeth my | soul : | He leadeth me in the paths of righteousness | for His | name's — | sake.
4. Yea, though I walk through the valley of the shadow of death, I will | fear no | evil : | For Thou art with me ; Thy rod and Thy | staff they | comfort | me.
5. Thou preparest a table before me in the presence | of mine | enemies : | Thou anoint-
est my head with oil ; my | cup — | runneth | over.
6. Surely goodness and mercy shall follow me all the | days of · my | life ; | And I will
dwell in the | house · of the | Lord for | ever.

SECOND SELECTION.

1. GOD be merciful unto | us, and | bless us ; | And cause His | face to | shine up-on |
us.
2. That Thy way may be | known up-on | earth, | Thy saving | health a- | mong all |
nations.
3. LET THE PEOPLE praise | Thee, O | God ; | Let | all the | people | praise Thee.
4. Oh, let the nations be glad and | sing for | joy ; | For Thou shalt judge the people
righteously, and govern the | nations | upon | earth.
5. LET THE PEOPLE praise | Thee, O | God ; | Let | all the | people | praise thee,
6. Then shall the earth | yield her | increase ; | And God, even | our own | God, shall |
bless us.
7. God | shall — | bless us ; | And all the ends of the | earth shall | fear — | him.

I WILL LIFT UP MINE EYES.

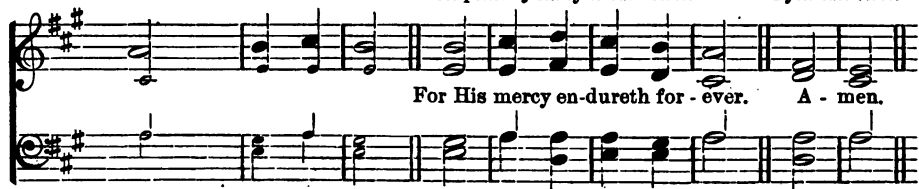
FARRANT. 1070.



1. I WILL lift up mine eyes | unto the | hills, | From | whence — | cometh my | help.
2. My help cometh | from the | Lord, | Who | made — | heaven and | earth.
3. He will not suffer thy | foot · to be | mov-ed, | He that | keepeth thee | will not | slumber.
4. Behold, He that keepeth | Is-ra- | el | Shall neither | slum-ber | nor — | sleep.
5. The Lord | is thy | keeper : | The Lord is thy shade up- | on thy | right — | hand.
6. The sun shall not | smite thee · by | day, | Nor the | moon — | by — | night.
7. The Lord shall preserve thee from | all — | evil ; | He | shall pre- | serve thy | soul.
8. The Lord shall preserve thy going out and thy | coming | in, | From this time forth,
and | even for | ever- | more.

OH, GIVE THANKS UNTO THE LORD.

(This may be sung by one or two Pupils, or the Teacher.)

*Response by All after each verse.**After last verse.*

For His mercy en-dureth for - ever. A - men.

1. OH, give thanks unto the Lord, for | He is | good : | For His mercy, etc.
2. Oh, give thanks unto the | God of | gods :
3. Oh, give thanks to the | Lord of | lords :
4. To Him who alone | doeth great | wonders :
5. To Him that by wisdom | made the | heavens :
6. To Him that stretched out the earth a- | bove the | waters :
7. To Him that | made great | lights :
8. The sun to | rule by | day :
9. The moon and stars to | rule by | night :
10. WHO REMEMBERED US in our | low es- | tate :
11. And hath redeemed us | from our | enemies :
12. Who giveth food to | all — | flesh :
13. Oh, give thanks unto the | God of | heaven :

I WILL EXTOL THEE.



A - men.

1. I WILL extol Thee, my | God, O | King ; | And I will bless Thy | name for- | ever and | ever.
2. Every | day will I | bless Thee : | And I will praise Thy | name for- | ever and | ever.
3. The Lord is gracious, and | full of com- | passion : | Slow to anger | and of | great — | mercy.
4. The Lord is | good to | all : | And His tender mercies are | over | all His | works.
5. The Lord upholdeth | all that | fall : | And raiseth up all | those that | are bowed | down.
6. The eyes of all | wait upon | Thee ; | And Thou givest them their | meat in | due — | season.
7. Thou | openest Thine | hand, | And satisfiest the desire of | every | living | thing.
8. The Lord is high unto all them that | call upon | Him : | To all that | call upon | Him in | truth.
9. My mouth shall speak the | praise of the | Lord : || And let all flesh bless His holy | name for- | ever and | ever.

THY WILL BE DONE.



1. "Thy will be | done !" | In devious way, The hurrying stream of | life may | run ; | Yet still our grateful | hearts shall | say, | "Thy will be | done."
2. "Thy will be | done !" | If o'er us shine A gladd'ning and a | prosp'rous—sun, || This prayer will make it | more di- | vine— | "Thy will be | done."
3. "Thy will be | done !" | Though shrouded o'er Our | path with | gloom, | one com- fort—one—Is ours :—to breathe, while | we a- | dore, || "Thy will be | done."

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